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Country Music Mushrooms On Radio And TV

CMA Survey Indicates TV Shows On Rise

By KIP KIRBY

NASHVILLE—Country music programming, already growing by quantum leaps at the radio level, continues to gain marks on television as well.

In a just-completed exclusive survey directed at TV stations across the U.S., the Country Music Assn. has learned that the number of country shows being carried by entertainment networks has more than increased in the last three years. More than half these stations describe country programming as being much more popular in their individual areas than ever before.

Perhaps the most startling information gained from the survey is that a majority of responding stations believe that country programming has an exciting and unrealized potential in elevating their ratings and increasing their viewership.

The CMA mailed out its questionnaire to approximately 750 TV stations, receiving answers from a total of 135 stations or 18% of those polled. Of the stations responding,

(Continued on page 50)

CBS In High Court Plea

By JEAN CALLAHAN

WASHINGTON—In a last-gasp effort to prove the blanket music licensing of network television violates anti-trust laws, CBS Inc. is petitioning the Supreme Court for a second hearing.

The high court already heard this case once in April 1979, at that time ruling in favor of ASCAP and BMI that blanket licensing of TV networks does not constitute price fixing per se. Supreme Court Justices remanded the case to the U.S. Court of Appeals in New York where CBS lost again this year.

The major performance rights organizations stand to collect millions of dollars in retroac-

tive royalty payments once this 11-year-old court case is wrapped up. CBS' petition to the Supreme Court on Friday (29) could be the next major front in the lengthy legal battle.

CBS' petition centers on the allegation that blanket music licensing is "an unreasonable restraint of trade" and asks the Supreme Court to review the appeals court April 1980 ruling. CBS claims that the appeals court did not fulfill the Supreme Court's mandate to undertake an analysis weighing anti-competitive and pro-competitive aspects of the blanket music licensing agreement. (Continued on page 78)

DRC-Soundstream Merger

By ALAN PENCHANSKY

CHICAGO—U.S. digital audio pioneer Dr. Thomas Stockham is steering his Soundstream Inc. into a merger with Connecticut-based Digital Recording Corp., a company working with videodisc and high density information storage technology.

The proposed merger will result in a new firm, DRC-Soundstream, Inc., which is committed to development of a consumer digital

audio playback system and compatible software.

In entering into the new combined venture, Digital Recording Corp. plans a halt to videodisk development work, the company reports.

Stockham's Soundstream is the first company to produce commercial digital recordings in the U.S. and has developed the world's most

(Continued on page 78)

Store Pilferage Checked In N.Y.

By GEORGE KOPP

NEW YORK—Retail store pilferage here is holding steady or declining, but at least one New York record dealer wonders if he isn't spending as much in security measures as he was losing to thieves.

Aks King Karof, Ben Karol: "What's the difference from a practical business standpoint whether costs accrue from what's actually stolen from your store or what you spend on security?" Karol says he spends about \$15,000 a week keeping his stores manned by uniformed and undercover guards. "It's just another fixed cost of doing business," Karol says, adding "Hopefully, every dollar I spend on security is saving me two."

Sam Goody's vice president of operations Mike Aaronson agrees, but

(Continued on page 78)

Bogart Keynotes Gospel Meeting

LOS ANGELES—Nell Bogart will keynote Billboard's first Gospel Music Awards show, set for Sheraton Universal here Sept. 23-26.

Bogart, president of the Boardwalk Entertainment Co. and former head of Casablanca Records & FilmWorks, keynoted the March convention of the National Assn. of Recording Merchandisers in Las Vegas.

Other top industry names firms for the Gospel Conference in the past week included gospel great Etta Hawkins, Lester Sill, president of Screen Gems/Columbia/EMI, Chuck Kaye, president of Geffen/Kay Music, Marty Klein, president of the Agency for the Performing Arts; Bill Lowery, president of the Lowery Group; Bill Hennes, program manager of WMAQ-AM in Chicago. (Continued on page 78)



A bona fide international sensation of the first degree, Gary Numan takes his considerable talents and trademark sound to magnificent new heights with "Telekon," his new album. Includes single, "I One, You Do." Also 7308 SD 32-100 On Alco Records & Tapes. Produced by Gary Numan (Advertisement)

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General News

\$75,000 Suit Is Filed By A&R Exec

LOS ANGELES—Industry a&r executive Don Ellis is suing recording studio executive Kent Duncan for approximately \$75,000 in back pay and asks an accounting of possible bonuses he might have received.

Ellis was employed from April 14 through July 7, 1980, when he claims he was terminated without cause. Other defendants named include: Kendun Recorders Service, Artisan Sound Recorders, Kendun Music Corp, Kendun Recorders, Granada Financial Corp., and William E.

Ellis, a former Epic and Motown a&r administrative chief here, alleges he was hired non-exclusively to work for Kendun Recorders and Artisan for \$1,000 weekly as executive vice president and chief operating officer. The plaintiff alleges he received \$11,000 and wants an additional \$64,000 in unpaid wages and benefits which ended Dec. 31, 1980, after which he was month to month.

Ellis claims that as president of Kendun Music Corp., where he was employed exclusively, he was working on three major production deals, wherein the firm would have grossed more than \$400,000. His claimed salary was \$80,000 per year. Ellis also claims he received speed-bonus benefits. In both positions, he was promised bonus arrangements. Ellis alleges he is owed \$49,583 from the music corporation.

The complaint claims Rogers, who is financial officer for Duncan, owns Granada Financial Corp.

Hamp In Tribute

NEW YORK—Lester Hampson leads his 13-piece orchestra in tribute to Louis Armstrong Sept. 16 at Brandeis Univ. All proceeds go to the college's Armstrong Music Scholarship Fund, established last year.

Dreamland Records, the pledge man exclusively to Billboard that WEA was fortifying positively to meet increased business. Warehousing, essentially in the forthcoming "superbranch" in New Jersey is being enlarged and enhanced. WEA will ship accounts who do less than \$25,000 annually on every workstation, with no minimum order required. Dreamland WEA will maintain its present sales offices, merchandisers, returns and rewards therefor, credit terms, advertising allowances and frequent sales programs.

Effective through October 17, accounts receive only dating, identical to that cataloged product on the present \$5.98 mail-order catalog.

Accounts can order the new 35 \$5.98 album titles effective immediately, but that merchandise will not be shipped until Nov. 7. Effective immediately, too, all new return au-

thorizations for the 35 additional titles will be credited at \$5.98 levels. The 60-day interim period is designed to allow a reasonable sell-off period for existing inventory.

The present WCL 34-title videocassette catalog 3% discount program offers normal 60 day terms, with a minimum \$1,000 order necessary. Back-orders will be canceled as of Oct. 31 on the videocassettes. One order can be placed through Oct. 17. Rand Bleemer, WCL national sales manager, stated. WEA vice president, marketing development Russ Bach, explained that the industry expects to sell 400,000 more VCRs this fall, bringing the national total to between 1.8 and 2 million units. He termed 1980 "a superb year" for WEA and VCI home products.

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Record Companies

Jerry Jaffe, Polydor vice president of artist development, is upped to vice president of the label's newly created rock music department in New York. At the same time Jim Scott, national album promotion manager at Mercury, and Jim Del Balzo, Polydor's director of artist development, are promoted to national album promotion manager for PolyGram Records East. Adding the label as a third

national album promotion manager is George Meier, founder and former publisher of the tip sheet Walrus, Sotet, Del Balzo and Meier will serve as Jaffe's "rock specialty squad." They will report directly to Dick Kline, executive vice president of PolyGram Records East. John Burns, former vice president of artist development at MCA, is leaving MCA.

Distributing in New York, he was director of national sales. Roberto Skopp joins Boardwalk Entertainment Co. as vice president of publicity and artist development in Los Angeles. She was vice president of press at Casablanca for two years. Previous posts include public relations director for Don Kirshner Entertainment, and assistant editor at Record World magazine. Cheryl Engels appointed quality control coordinator at A&M in L.A. She was previously a staffer at the label's recording studio for six years. Lawrence F. Hariton is tapped as assistant to phone credit manager for MCA in L.A. He was assistant corporate controller at Rite Aid and Trans World.

Tom Edwards, formerly with M&B Distributing in New York, has joined East Coast artist management. He was involved in independent management projects in New York. Waylon Stubblefield made director of promotion for Dimension Records in Nashville. He was a member of Warner Bros. promotion and marketing teams.

Marketing

Jim McCall, eight-year veteran in purchasing with the Oz and Turtles chain in the Atlanta market, joins the Young Entertainment store chain in that city as chief buyer. Rita Powell, former assistant distributor one-stop manager at Alfa Distributing in Phoenix, is promoted to distributor/one-stop manager. Also, Fred Rivers, whom Powell is replacing, moves up as head of retail operations. He retains his post of accessory buyer.

Related Fields

Famous "Tom" Iuchi steps up as president of U.S. Pioneer Electronics Co. in Monroeville, N.J. He recently was executive vice president in his 11-year affiliation with the firm. Marshall R. Brown now vice president of quality and customer service for the Craig Corp. in Compton, Calif. He shifts from his position of director of customer service and quality assurance. Rick Roger, former West Coast director of creative affairs for Famous Music, joins Black Street Management as vice chairman of the board in L.A. Alan Freeman is named vice president and controller of Arista Operating Co., the Houston-based management arm of the Sumner family. Since 1978, he was controller of the company. John Kotchik becomes a senior at Fuji's electronic tape division in New York. He transfers from the management department to the firm's photo wing. John Coulter is named art director and vice president of tour merchandising at KX Sales, a division of Kragen & Co. management in L.A. Previously, he was involved in various merchandising campaigns for labels and studios in L.A. Eric O. Hartmann takes over at the Spectrum in Philadelphia as assistant boxoffice manager. He was an accountants for Philadelphia Phillies.

POLYGRAM BEGINS 4.8% POP & CLASSICAL DISCOUNTING

NEW YORK—The "Gold Rush" is on at PolyGram Distribution Inc., featuring discounts of 4.8% on pop and classical catalog product.

The program, which also highlights dating through Jan. 10 and an incentive contest, runs from Sept. 15 through the end of 1980, with the discounts and dating portion being applicable to all qualified customers through Oct. 31.

Supplementing the "Gold Rush" program is a "Music" sidebar which features key pop and classical Christmas product, although it's understood that Christmas product, sold on 100% guarantee, is not included in the 4.8% discount.

Over 260 pop best-sellers are included in "Gold Rush," with special gold-colored pop catalogs and posters developed for the program.

As for classical Christmas releases, PolyGram Classics is debuting in new packages, three on London (including the company's first

OTI Song Festival Oct. 4 in Miami Firmed

NEW YORK—The third National OTI Song Festival takes place Oct. 4 in Miami, offering Hispanic singers and composers the chance to compete in the final round of the competition.

The event is sponsored by SIN National Spanish Television Network, which has been holding local competitions.

The festival is designed to encourage creation of original music material and entrants represent Spanish-speaking countries throughout the world.



DIFFERENT DRUM—Utopia's Willie Wilcox shows off his new drum kit, a customized, synthesized model that can duplicate a wide variety of percussive effects. Fashioned on a motorcycle frame, the kit rotates, has headlights and a smoking exhaust. Cost: \$6,000.

WEA Adds Discount LPs & Vidcassettes

LOS ANGELES—A 5% discount album catalog program, a 3% discount videocassette catalog plan and an additional 35 \$5.98 midrange album titles due in November will bolster WEA's lead position among U.S. industry vendors. 650 employees were informed at separate Dallas and Philadelphia meetings last week.

"In this week's Billboard, we have the top four charted, and six out of the top eight. And in the wings, ready to burst into the Top 10 are Paul Simon, Cars and AC/DC," Henry Dreyz, WEA president noted.

Effective through Oct. 17, accounts receive a 3% discount on catalog, LPs and cassettes, with dating of 50% due December 10, 1980, and 50% due January 10, 1981, net due. WEA also makes midrange price counts, which are open to order twice during the sales period. Back-orders will be carried through Oct. 31. No 8-tracks are included in the catalog program.

Effective through October 17, accounts receive only dating, identical to that cataloged product on the present \$5.98 mail-order catalog.

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"James Mtume and Reggie Lucas...have emerged as the hottest pop-soul writer-producer team since Bernard Edwards and Nile Rodgers of Chic." —Stephen Holden, *Rolling Stone*

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It's time for you to discover MTUME, "In Search Of The Rainbow Seekers," featuring the single, "Give It On Up (If You Want To)." On Epic Records and Tapes.

General News

GOODY CASE PREVIEWED

Duper Tucker's Trial Underway

By RICHARD M. NUSSER

Ariola America Sued By Capitol Over Alleged Debt

LOS ANGELES—Capitol Records charges Ariola America owes \$11,197.40 for returns it accepted after the two labels dissolved their distribution pact last January. Additionally, Capitol seeks \$5 million in exemplary damages from Ariola America and Ariola Records in a Superior Court action here.

The complaint alleges that when the plaintiff accepted Ariola America's return of product under which Capitol distributed product in the U.S., Ariola America paid Capitol \$748,468 for January and February 1980, leaving a balance of \$77,275.20 due. The plaintiff claims it is owed \$943,923.91 for March, \$115,882.02, April, \$7,169.86, May and \$52,421.61, June, totaling \$1,119,197.40 for the four months.

The filing alleges an Arista representative told the plaintiff in June 1980 that "unless an unrecited dispute between EMI and Arista" was resolved, Ariola and Arista would not pay the plaintiff. Arista is accused of inducing the breach.

Under provisions of the original distribution agreement of July 1978, Ariola America, "formerly known as Lasker/Stark Corp.," was to furnish

finished goods to Capitol branches from CBS manufacturing plants, with Capitol paying freight therefrom. The payment provision also specified that if Capitol were to court called for the plaintiff to shell out \$2,672 for \$6.98 LPs sold to subdivisions at \$3.32, \$3.2192 for \$7.98 LPs sold for \$4.04, and \$5.5794 for \$1.29 singles sold for 72 cents. When unit sales on a title reached 300,000, Capitol was to pay 1% more and again at 500,000 unit plateau, an additional 2% was due, while at the 750,000 mark another 1% was added.

'America's Top 10' Looks Into History

LOS ANGELES—An in-depth report on the music business during the past 40 years will be the subject of a 10-part series on the syndicated music information show "America's Top 10," featuring Casey Kasem.

The four shows, to air this fall, will focus on the music industry in the past, the present, the record industry in this country and the overseas market.

Record executives and recording artists are expected to be interviewed on the shows although no one has been firmly set.

"America's Top 10" is produced by Scott Bros./Syd Vinnedge Television.

NEW YORK—A preview of the government's case against Sam Goody Inc. on charges of trafficking in counterfeit recordings was a highlight of the perjury trial of convicted illegal tape dealer George Tucker that began last Tuesday (2).

The trial, in Brooklyn's U.S. Dis-

trict Court, resumes Monday (8), with both sides continuing to begin their summations to the jury of nine men and four women.

The jury heard Norton Verner, a marine owner from Long Island and a sometimes record and tape dealer, admit he had purchased pirated product from Tucker and others and sold it to the Goody chain. Verner's alleged former girlfriend, Jean Viardi, a surprise witness, also took the stand to say she accompanied Verner to Goody's Matshef, Queens, warehouse, and to other locations where the illegal product was transferred.

Tucker charged with lying to a grand jury when he denied selling illegal product to Verner, and then trying to obstruct justice by persuading Verner to change his story. A blackmail charge was dropped by the government at the start of the trial.

Tucker took the stand in his own defense to admit that he had initially lied because he was "nervous" and "apprehensive" about his grand jury appearance, although he had previously said he would cooperate with the government's investigation.

The government says Tucker's "false categorization" threatened its case against Verner at the time.

As a result of Tucker's alleged perjury, the government failed to get an indictment against Verner, instead offering him immunity if he would testify against Tucker, and, ultimately, against Goody.

During his trial testimony, however, Tucker denied knowing exactly where the tapes he sold Verner were wound up, claiming he was bragging

(Continued on page 60)

Hunt On Prism

NEW YORK—Prism Records announces release of "No Way," new LP by Geraldine Hunt. Prism has signed Hunt for five years.

SNAKE CHARMER—Singer Susie Allison discusses her debut United Artist LP, "Susie," during a live interview with Mike Haynes, left, of Loretta Lynn's Western Store in Nashville. Looking on is Jerry Seabolt, director of national promotion for Capitol/EMI/UA, and an unidentified snake.

Agache-Willot Gives Creditors Relief; May Attempt To Sell Korvettes Chain

NEW YORK—As the ailing Korvettes chain begins to seek credit relief from its major lenders Wednesday (8), the company's president, Agache-Willot of France, indicated it was likely to offer the company for sale.

The French parent conceded it had made a "mistake" in its acquisition early last year of Korvettes for \$31 million from Arlen Reality.

Whatever the disposition of the chain, Agache-Willot has worked out a deal with a group of debt repayment to Hanover Trust Co., Chase Manhattan Bank and the Prudential Insurance Co.

Korvettes made a downpayment of \$10 million to the institutional lenders and agreed to pay additional \$5 million on Oct. 15, \$5 million on Nov. 15 and \$2 million on Jan. 2. Added to this \$22 million is \$6 million in the Korvettes account at the two banks they will be allowed to keep.

The total of \$28 million leaves an indebtedness of \$29.2 million, which will be forgiven. A previous formula called for a single cash payment of \$26 million plus another \$2 million on Jan. 2.

The fact that a repayment schedule is underway may be of some heartening news to Korvettes' music vendors, but their hold on selling to the chain is likely to remain until Korvettes begins to tackle estimated debts of \$28 million to its suppliers, approximately \$5 million of which is owed to the music industry.

When Korvettes would meet with its music vendors is unknown, but such meetings may begin to take shape when Dave Rothfield, chief of Korvettes music interests, returns from a trip to Paris. The music section suffered a major depression recently with the exit of a chief of Rothfield's Ben Barnstein to join the Caldor chain. He joined Korvettes 13 years ago.

Agache-Willot's own cash flow problems—aggravated by the French Government's disengagement over some of its financial statements—were apparently arguments in favor of the new debt repayment structure, and the bombshell report the company desires to sell the chain.

Independent 45s Important For Chicago Groups

By MILAN SAMARDZIJA

CHICAGO—The Midwest continues to be a hotbed of independently produced 45s, as new wave acts and old rock bands of groups resorting to independent production to promote their product.

Citing lack of major label representation in the Midwest, many groups see the independent 45 as one of the few ways an unsigned act can attract the attention of major labels.

"We had 2,000 45s pressed because we feel we have to take a little control over our destiny," says Phil Binstein of Phil 'n' the Blanks, a popular new-wave act on the local club scene. "If the 45 makes some noise, then the major companies will have to take notice."

Binstein started his own label, Pink Records, to promote his new, self-produced single, "Autos." The single comes in a promo kit with a CD-ROM containing a 10-song recording session. Skydak Records, a New York distributor, has agreed to handle the single on the East Coast.

"Basically, we're a self-contained group," Binstein adds. "Our guitarist does all the artwork for the group. He designed the record jacket, did the lettering and came up with the logo. We do the layout, visiting record outlets, doing hands-on marketing, making sure the outlets have enough of our 45s to go around."

"Several local groups have asked

(Continued on page 76)

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BMA Proposes Forming Foundation

NEW YORK—The Black Music Assn. plans to set up a foundation to research and dramatize the historical role of black music, and will organize programs in the coming year to help minorities and women.

Such are the goals of LeBaron Taylor, newly elected president and chief executive officer of the BMA. The organization will also establish local chapters, first in New York and Los Angeles, which will work with the national office in Philadelphia.

The BMA Foundation will be a non-profit organization under which a series of programs will be developed providing for scholarly research and the development of documentation and educational programs emphasizing the importance of black music and musicians in American culture. The foundation will seek private and public funding

The minority development program will seek to increase awareness in record companies of training and advancement programs benefiting minority employees. The program will also include summer internship and college rep programs, as well as an apprenticeship program that will train new trainees to four different aspects of the music industry in one year. A scholarship program will be established. Participating record companies will be asked to contribute \$6,000 annually.

A women's steering committee will prepare lectures and workshops on the particular problems of black women in the music industry. Some of these sessions will be conducted in New York by Elaine Dose Carter, who has conducted similar seminars for top U.S. corporations.

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(Continued on page 76)

ANNE MURRAY'S GREATEST HITS

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YOU WON'T SEE ME

YOU NEEDED ME

Side Two

I JUST FALL IN LOVE AGAIN

SHADOWS IN THE MOONLIGHT

BROKEN HEARTED ME

DAYDREAM BELIEVER

COULD I HAVE THIS DANCE

Side One - Produced & Arranged by Brian Wilson (from the album "Smile")

You Needed Me - Produced by Brian Wilson

Side Two - Produced by Brian Wilson



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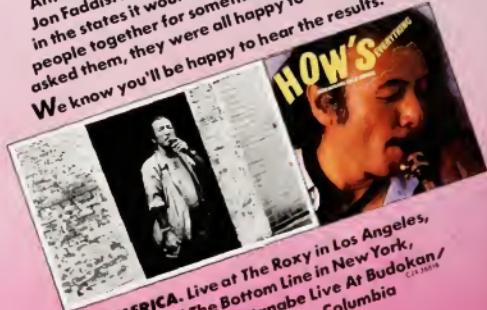
QUIETLY CONQUERING THE WORLD. *SADAQ WATANABE*

He's won over Africa, Asia, Latin America, and in his home country, Japan, he's a superstar...the only Japanese jazz musician ever to play Budokan.

He's Sadao Watanabe. Jazz listeners and musicians from around the world are in awe of him. And even people who don't normally listen to jazz fall in love with his music.

For his historic three nights at Budokan, Sadao hired the 100-piece Tokyo Philharmonic Orchestra, and invited all of his favorite U.S. musicians to perform with him. Richard Tee, Eric Gale, Jeff Mironov, Anthony Jackson, Steve Gadd, Ralph MacDonald, Jon Faddis. And Dave Grusin, who observed, "Even in the states it would be difficult to get all these people together for something. But when Watanabe asked them, they were all happy to come."

We know you'll be happy to hear the results.



NOW IN AMERICA. Live at The Roxy in Los Angeles, September 9th, and The Bottom Line in New York, September 16th. "Sadao Watanabe Live At Budokan, How's Everything?" A 2-record set, on Columbia Records and Tapes.

Artist Management: All Music Co., LTD / Ban Frits Management: Steve Gadd appears courtesy of Warner Bros. Records Inc. Jon Faddis appears courtesy of Verve/Atlantic Records. Steve Gadd appears courtesy of Gramercy/Broadway Productions. Dave Grusin appears courtesy of Gramercy/Broadway Productions. C.R. 101019

Use the 9th of month

IN FISCAL YEAR REPORT

No Gain On Sale Of Arista, Seller Notes

NEW YORK—Columbia Pictures Industries Inc. says it's "prudent to no longer recognize a gain" on the sale of Arista Records to the Ariola Group last September.

In a report of its fiscal year ended June 28, the company declares that "considering Arista's results of operations for the period from the closing through June 10, which reflected extremely poor operating results with substantially lower sales than anticipated and higher than expected returns, the company reassessed the possible future effect of various representations and warranties made to the purchaser, net of certain offsetting factors."

"Based upon a review of the current situation," the report continues, "management believed it prudent to no longer recognize a gain on the sale. Accordingly, a \$40,017,000 or 41 cent per share charge has been recorded in the fourth quarter."

Francis T. Vincent Jr., president and chief executive officer of the company, noted that "there now has

been no gain recorded on the sale, but taking into account Arista's extremely poor results for the year, as well as the interest we have earned, we remain convinced of the wisdom of the sale."

The fiscal year ended June 28, income from continuing operations increased significantly to \$15,660,000 or \$1.56 per share and net income was \$11,643,000 or \$1.15 per share, after deducting an after-tax charge of \$40,017,000 or 41 cents per share relating to the sale of Arista. In the fourth quarter of fiscal 1979, the company reported a net loss of \$21,140,000 or 21 cents a share from operations of Arista.

For the fiscal year ended June 28, gains from continuing operations and net income increased to \$44,007,000 or \$4.50 per share compared to income from continuing operations of \$39,626,000 or \$4.07 per share. Net income in fiscal 1979 of \$38,988,000 or \$4.01 per share reflected a net loss of \$638,000 or 6 cents a share from Arista operations.



RADIO HUG—Rick "Rattlesnake" Medlocke of the Atco recording group Blackfoot gives Sheila Rene of KSD-FM San Jose a warm greeting during a West Coast tour. Blackfoot is about to play several dates with Atlantic recording group AC/DC. Blackfoot's current tour coincides with the success of their second Atco LP "Tomcatin."

Simon's Tour 'Experiment'

NEW YORK—Paul Simon will play small theaters and smaller halls in his first tour in five years, which begins Saturday (13) at the Music Hall in Cleveland.

"I think Paul wants to experiment, to play the big arenas, and then play a lot of places that have a different feel," says Dennis Ars, president of HRA Inc., which is booking the 16-date tour. Ara, who books Billy Joel, the Beach Boys, and Phoebe Snow, has also signed Eric Carmen and the Tremblers.

After the Cleveland date, Simon will play the Civic Center in San Francisco, Sept. 17, and the Americitheatre in Los Angeles for three nights, Sept. 20-22, the 4,000-seat Auditorium in Chicago, Sept. 25, the 22,000-seat Joe Louis Arena in Detroit, Sept. 26, and Maple Leaf Gardens in Toronto Sept. 28.

He will end September and begin October with two nights at the 3,200-seat Palladium Theatre in New York, then play the Savoy Theatre in Boston Oct. 1, the Tower in Philadelphia Oct. 8, and the Fox in Atlanta Oct. 10, the Will Roger Memorial Hall in Ft. Worth Oct. 12, the Stanley Theatre in Pittsburgh Oct. 14, and will end the tour at Nassau Coliseum, outside New York, Oct. 16.

MCA Distrib Execs Assemble In Arizona

LOS ANGELES—All regional directors, branch, credit and record managers along with MCA Records execs gathered at the Camelot Inn in Arizona Aug. 23 and 24 for the semi-annual national meeting of MCA Distributing Corp.

Seminars and question and answer sessions were held during the two days. One seminar, chaired by Bud O'Shea, vice president of MCA Distribution, and Neil Hartley, vice president of MCA Distributing, dealt with videotapes and disks.

Ray Snyder, vice president of Arista House, a jazz label distributed by MCA, was on hand to acquaint field personnel with label product.

Wilton J. and Joe Sample of the Crusaders and Sid Garris of Grief-Garris Management Co. also participated in the discussions.

Market Quotations

As of closing, September 4, 1980

	1800 High	1800 Low	NAME	P-E	1800 Sales (\$B)	1800 High	1800 Low	Close	Change
%	1%		Alec Corp.	6	150	151	151	151	+ 1%
39	29	28	ABC	6	104	125	111	111	+ 6%
36½	21	19	American Can	6	140	127	111	111	+ 1%
13	12	10	Amoco	12	494	25	25	26	- 1%
5	2	1	Automatic Radio	8	648	521	516	516	+ 1%
55	42	39	CBS	8	213	336	32	32	+ 4%
24½	21	19	Columbia Pictures	8	111	111	111	111	+ 1%
8½	4	3	Craig Corp.	12	1295	475	471	471	+ 1%
53½	48	46	Dixie War.	12	185	185	185	185	+ 1%
12	10	9	Eastman Kodak	5	2187	201	191	191	+ 1%
20½	11	11	Gulf + Western	7	187	130	121	121	+ 1%
13½	7½	7	Henderson	13	13	13	13	13	+ 1%
35	25	25	Hannaford Bros.	9	25	34	34	34	+ 1%
57½	44	41	Marshall Electronics	8	1537	498	49	49	+ 1%
18½	16	15	Metromedia	12	12	12	12	12	+ 1%
60	46	36	MGM	10	711	581	581	581	+ 1%
63½	41	36	Motorola	8	316	101	98	98	+ 1%
25	17	16	National American Phage	14	13	197	191	191	+ 1%
28	18	16	RCA	8	1912	28	27½	27	- 1%
33½	29	26	Shorey Broadcasting	13	854	291	27	27	+ 1%
6½	5	5	Supercolor	11	158	51	51	51	+ 1%
35½	28	25	Telstar Recording	9	151	151	151	151	+ 1%
19½	14	13	Transamerica	5	506	188	188	188	+ 1%
38½	29	26	20th Century-Fox	6	97	35	35	35	+ 1%
57	34	34	Warner Communications	13	1072	51	51	51	+ 1%

OVER THE COUNTER

	P-E	Sales	Bid	Ack	OVER THE COUNTER	P-E	Sales	Bid	Ack
Aerospace	29	—	1½	2½	Integy Ent.	—	213	—	2
Computer Corp.	30	6	7½	7½	Koerner Corp.	8	8	8	8
Electronics Group	5	7	5	5	Kustom Elec.	0	1	1	1
First Artists Prod.	4	10	4	3½	M. Josephson	10	187	14	14½
Futura	—	—	—	—	Reed & Schwartz	7	—	1	1
GenCorp	29	—	1½	3½	Brose	—	—	1½	1½
General Dynamics	30	6	7½	7½	Integy Ent.	—	213	—	2
General Mills	5	7	5	5	Kustom Elec.	0	1	1	1
General Telephone	—	—	—	—	M. Josephson	10	187	14	14½
General Tire	—	—	—	—	Reed & Schwartz	7	—	1	1
General Telephone	—	—	—	—	Brose	—	—	1½	1½

Over-the-counter prices shown may or may not represent actual transactions. Rather, they are a guide to current market activity. The above prices are based on the latest available information. The above information contributed to Billboard by Douglas Young, private circulation vice president, Los Angeles, Reg. Dist. West; Miller Reprints Inc., 4001 West Alameda, Suite 100, Tolosa Lake, Calif. 91505 (213) 541-3100; and New York Stock Exchange, Inc.

Air Supply & Cross Climbing Up

LOS ANGELES—Turnabout is fair play.

For several weeks in May, Christopher Cross' "Rule Like The Wind" and Air Supply's "Lost In Love" were relegated to the runup spots on the Hot 100, while Blondie had a six-week iron-lonk on No. 1 with the multi-format smash "Call Me."

It appeared as though Cross and Air Supply had just missed the brass ring and would probably never again have good a shot at No. 1. But both acts have already stepped up the bling-bling, in their followup effort "Atomic," peaked two months ago at a lonely number 39.

Cross' "Sailing" hit No. 1 two weeks ago and Air Supply's "All Out Of Love" jumps two points to number two this week—making it the odd-on favorite to take over the top spot next week.

It can be argued that neither of the followups is as distinctive and memorable as the first hit, but for both acts the homogenized pop approach is tying in perfectly with the popularity, at least of passive adult consumers, of ballads.

Both the Cross and Air Supply albums have also climbed higher on the LP chart than they did on the strength of the first hit—Christopher

Cross' hit number seven in May, then fell out of the top 10 and now is stronger than ever at number six.

And Air Supply's "Lost In Love" album originally peaked at number 47 in June but now is vaulting toward the top 20. This week it leaps 13 notches to number 26.

Give Blondie Round 1, call Round 11 draw between Cross and Air Supply and stay tuned for Round III.

PAUL GREEN

Dividend Of 45 Cents To Be Paid By RCA

NEW YORK—RCA directors have decided to pay a quarterly dividend of 45 cents per share on RCA common stock payable Nov. 1, 1980, to holders of record Sept. 15, 1980.

The directors, at a regular meeting, also declared dividends of 87½ cents per share on the \$3.50 cumulative convertible first preferred stock, \$1 per share on the \$3.40 cumulative convertible first preferred stock, 91½ cents per share on the \$3.65 cumulative preference stock, and 33½ cents per share on the \$2.125 cumulative convertible preference stock, all for the period from Oct. 1, 1980, to Dec. 31, 1980, and all payable Jan. 2, 1981, to holders of record Dec. 12, 1980.

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General News

RIPERTON LP Capitol Issues Album Which Late Singer Cut For Epic Label In '78

By PAUL GREEN

LOS ANGELS—Quincy Jones may have said it best. "It's like keeping the bridge and moving the water."

The new Capitol album by the late Minnie Riperton features vocal tracks originally cut in 1978 for Epic with producer Leonard Castor.

But the backing tracks were stripped off and, in April and May of this year new tracks were laid down by a five-member band and a few of Riperton's friends, including Stevie Wonder, Roberta Flack, Michael Jackson, George Benson, Peabo Bryson, Patrice Rushen, Hubert Laws and Tom Scott.

"The easy way to do it," acknowledges Dick Rudolph, Riperton's widower and coproducer of the LP with Johnny Payne, "would have been to just keep the old rhythm tracks and stick some sweetener on."

Payne's goal was to achieve an organic, spontaneous performance. I defy anyone to listen to this album and say it didn't all happen together.

Rudolph, 33, believes the method of recording "Love Lives Forever" may be unprecedented. He and Payne commissioned drummer Harvey Mason to lay a click track to the existing tracks and then take the vocals and click and transfer them to a virgin tape.

Next they brought in the rhythm section which played live to Riperton's taped vocals. After that, they

cas each song with the named guest.

The result is an album which jumps 41 notches to number 55 in its second week on Billboard's Top LPs & Tapes chart.

Some, of course, will say that it would have been better to let it lie, to leave any unreleased material in the vaults.

The state of this, says Rudolph,

"but I'm aware of what Minnie would have wanted and what people who love her music want."

"It's a delicate issue," he allows. "We were aware that we were walking the line. That's why we were careful with the title, which we labored over for a long time. And I can't imagine anything more fitting than this commemorative album, it's simply Minnie's next LP, not a memorial."

Pate notes that the surgery performed on the tracks was necessary to put them out; that on several of the songs there were lyrics missing.

For example, Rudolph says on "I'm In Love Again," when Riperton lets a line out, he brought in Michael Jackson to fill in a response.

"Here We Go" features background vocals by Peabo Bryson, who Pate also produces. "Minnie was supposed to tour with Peabo at one point," says Rudolph, "but she wasn't able to do it so she was just too sick."

"Minnie loved the records Johnny was cutting with Peabo. She talked

about working with him and I'm sure she would have if time had allowed."

Rudolph had a different producer for each of her six solo LPs. The first, "Come To My Garden," was produced by the late Charles Stepney 10 years ago for Chess. The next, "Perfect Angel," was cut for Epic by Riperton's former producer, Steve Wender. The LP went to number four in March 1975 and produced the No. 1 single "Lovin' You."

It was followed by "Adventures In Paradise," produced by the Rudolphs and Stewart Levine.

"She Is In Love," produced by Fred Prown, and "Minnie," produced for Capitol by the Rudolphs and Henry Lewy.

The duets on this album are not the first issued by Riperton. She'd recorded with Stevie Wonder, tenor in concert and on television with Stevie Wonder and paired with Latrice Ware for "If I Ever Lose This Heaven" on Quincy Jones' 1974 "Heavenly" LP.

"On this album we wanted to include everybody who was ever involved with Minnie," says Rudolph. "But when we first made up a list of who we thought would be good for each song, it got to be more than we had space for. Eventually we wanted to be part of it."

Rudolph adds the guest stars declined payment, though the instrumentalists were paid. "It was a special challenge for them," he notes. "They gave a lot emotionally as well as musically."

Patrice Riperton crooned parts before, in the mid-'80s when she was a staff producer at Chess Records in Chicago and she was a teenager working as a receptionist there.



MUTUAL INTERESTS—Terry Bradshaw shares a light moment with Tom Scott during a recent taping of "Pop! Goes The Country" in Nashville. Tom begins his first season as host of the tv show this month, taking over the reins from former host Ralph Emery.

Rock'n'Rolling

PolyGram Launches A Rock Department

By ROMAN KOZAK

NEW YORK—PolyGram Records' Operations has become the first major record company to form a rock music department.

The new department, headed by Dr. Jerry Dellaire, vice president of the rock music department at PolyGram East (see Executive Turntable), will work in all functions relating to rock acts on both the Polydor and the Phonogram/Mercury labels.

Jaffe and his three-man "rock specifically" record department, Jim Sollner and Gregor Cramer, will be involved in sales, promotion and artist development of the two labels' rock roster, and on the marketing side will serve as the product managers for new rock releases. They will report directly to Dick Kline, executive vice president of PolyGram Records.

Some of the rock acts on PolyGram include Rush, Atlanta Rhythm Section, Peter Gabriel, Pat Travers, Steve Hackett, The Yachts, John Cougar, the Inmates, 3D and Blue Angel. The department will also sign new acts. Jaffe was involved in signing the English Radar label deal with Polydor, and has recently put together a "Made in Britain" compilation LP.

A PhD in nuclear chemistry, Jaffe for the last four years has worked for Polydor in publicity, artist development and A&R promotion. It was his idea to start a rock department. "Representation of the rock act I worked with, certain elements of my previous position stayed with me. Since my specialty was always rock, I knew the problems in breaking an act. If I called upon my knowledge in the different areas, I could overcome many of the problems by going beyond the traditional approach of getting a record to a radio station and hoping it will program it," says Jaffe.

"I believe that the industry is under the misconception that when one reaches the age of 25 there is no passion left for rock, and consequently the bulk of rock music is not programmed," says Jaffe. "Top 40, Concord, AOR, playback stations, the market is limited and you're extremely fortunate to have a new artist played two or three times a day if at all."

"The reality, of course, is that rock acts are the bread and butter of the industry. The idea is to market the groups so that they are palatable to a mass audience by calling on all support functions to maximize airplay and go beyond airplay to sell records," he continues.

"We are now being involved with the Web on every level, including a Web site. We'll meet with the labels to discuss upcoming releases, establish priorities and prepare marketing strategies with a prognosis as to how we think radio will accept the

(Continued on page 76)

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General News

IN U.K.

McCartney Footh Holly Party Bill

LONDON The fifth annual British Holly Week got underway in Britain Sunday, organized, at Paul McCartney's expense, by his MPL compatriots here.

The former Beatle owns rights to the Holly song catalog (around 38 titles) in the U.S. and Canada, he shares rights with Southern Music for the rest of the world.

"Paul doesn't do this because of the publishing," says MPL chief Stephen Shrimpton. "He does it because he's a great Holly fan."

The week-long celebration includes a competition of 80,000 copies of the *Wings* magazine Club Sandwich, which carries interviews with the Holly family, Don Everly and others, a juke contest, featuring rock'n'roll dancing, screening of the video film, "Reminiscing," and the broadcast by London's Capital Radio of a special tribute program, "The Holly Music Show."

There will also be Holly celebrations at the Hard Rock and Great American Diner eateries in London, while MCA Records, which has the Holly records, is discounting them for a week.

There's even a revival of one of Holly's songs, "Heartbreak," by the Hollies on Polydor Records, to be followed by a 12-inch single of other Holly songs in October.

The members of the local Heartfelt Holly Society will be doing television and radio interviews, as will the late singer's brother, Larry.

FOGELSONG TO SONGBIRD

NASHVILLE In a structural realignment of its Songbird gospel division, MCA Records has appointed Jim Fogelson to head the label from Nashville.

The move, coming at a time when gospel music appears to be in a state of decline, is seen as an effort to unify Songbird and ally the label more closely with the gospel community, much of which is based in Nashville.

Fogelson, Nashville division president of MCA, says he hopes to develop Songbird's potential both from within the ranks of the label's present roster and by signing in the marketplace for additional talent.

We plan to integrate the roster size gradually," notes Fogelson. "We're going to ease into it, not set the world on fire within six months. We want to give maximum exposure to Songbird artists, and also give a few of our country artists who've expressed a desire to do so the opportunity to do so."

Charlie Shaw will continue as director of marketing and distribution for the label in the West Coast, while Chris Christian continues to serve as Songbird's ad consultant. Fogelson assumes leadership of Songbird in addition to his current duties as president of MCA's country operation.

Artists now recording for Songbird include Little Anthony, BJ Thomas, Lurewaks and B.W. Stevenson.

KIP KIRBY

BROWNE ATOP CHART Elektra/Asylum Surges With Albums & Singles

LOS ANGELES Elektra/Asylum has three on Billboard's top four albums this week and three singles in the top 10.

The posting of Jackson Browne's "Hold Out" at No. 1, the "Urban Cowboy" soundtrack at number three and Queen's "The Game" at number four is the label's strongest weekly chart performance since March 9, 1974, when it had the top three spots locked up with Bob Dylan's "Planet Waves," Joni Mitchell's "Clouds," Stevie Nicks' "Ride The Wild Wind" and Carly Simon's "Hotcakes."

The label could have four albums in the top 10 as early as next week: the Cars' "Panorama" jumps five spots to number 12 in its second chart week. The group's previous LP, "Candy-O," hit number three a year ago.

The No. 1 positioning of the Jackson Browne LP continues his uninterrupted upward chart spiral. His first album, "For Us or None," was at number 53 in June 1972. "For Everyone" hit number 43 in December 1973. "Late For The Sky" crested at number 14 in December 1974. "The Pretender" hit number five in December 1976 and "Running On Empty" peaked at number three in March 1978.

This is Asylum's seventh chart-topping LP, following Dylan's "Planet Waves," Linda Ronstadt's "hock-to-hack" albums "Linda Ronstadt" and "Linda Ronstadt & The U.S.A." and four consecutive Eagles packages, "One Of These Nights," "Their Greatest Hits," "Hotel California" and "The Long Run."

Ironically, like Ronstadt and the Eagles, Browne is drawing his first mixed reviews just as he embraces disc superstardom.

E.A.'s three singles in the pop top 10 are John Denver's "Up" (up two), "I'm Still Standing" (up two spots to number eight), Queen's "Another One Bites The Dust," up 14 notches to number nine and Eddie Rabbit's "Drivin' My

Life Away," up three berths to number 14.

It's the first top 10 pop hit for both Lee and Rabbit, the fourth for Queen, following the number nine "Bohemian Rhapsody" in 1976, the number four "We Are The Champions," two years ago and the No. 1 "Crazy Little Thing Called Love" earlier this year.

Queen's fortunes over the course of the past two years can be taken in a symbolic sense to represent E.A.'s as a whole a hot 1978, followed by a rather nervous 1979 and finally a strong recovery this year.

The label also has the No. 1 country single for the second week with the Johnny Lee hit and the No. 1 country album with Eddie Rabbit's "Horizons." Last week's top-charting country LP dips to number two: E.A.'s "Urban Cowboy" collection.

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has been refined to an exceptional degree by any number of manufacturers. But what happens if "the men in the middle" don't get the message?

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SHOP TALK—Doobie Brother Michael McDonald, left, chats with Pablo Cruise songwriter/keyboard player Cory Leros after a recent sellout Pablo Cruise concert in Del Mar at the Southern California Exposition which attracted 60,000 people.

Many thanks to everyone who sent their thoughts and prayers following my unscheduled meeting with a power pole in Laurel Canyon. Your good energies really helped pull me through.

Love,
Lou



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and the Waco Folks

Claudine Buchanan, Vonnie Jandrain,
Dennis Hill, James Cash, James McConnell,
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And especially to the field sales staff;
"Sing it, boys!"

Roland and Sarah Lundy, Tom and Diane Ramsey, Bob and Nancy Wood, Marty and Ruth Drury, Jerry and Judi Leach, Foy and Betty Owen, James and Curtice Ann High, Paul and Linda Davis, Denny and Diane Bray, Steve and Karen Sutton, Cy and Vera Jackson, Steve and Lynda Bock, Bill and Dana Conine, Dave and Sue Krull, John and Wanda Moore, John and Karen Baker, Tom and Vicki Johnson, Gilbert and Dorothy Sypher, Grady and Pat Baskin,

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YOU TOOK OUR SONG TO AMERICA
... AND YOU HEIGHTENED OUR EN-
THUSIASM AND COMMITMENT TO BE
BETTER CHRISTIAN COMMUNICATORS.

THANKS



and everyone at
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WORD
DISTRIBUTION
RECORDS/MUSIC

Grownups Regard Kiddie Records As a Growth Area

Continued from page 3
price category is right on target for them," he adds.

The matter of returns is of little consequence to the children's area, label executives contend.

"The point to remember," says Peter Pan's Krasel, "is that there are few returns on our line and the profitability for our customers is substantially higher than to the rest of the industry's product."

Disneyland's Krasel would agree. The company has a 100% guarantee and return in the U.S. for Disneyland are "less than 10%," according to Krasel.

Peter Pan's returns policy underwent a change earlier this year in that local sales representatives must first approve of a returns allowance before it's sent to the label. Previously, accounts could ship goods back directly to Peter Pan.

The children's industry with regard to discounts seems to vary widely, with many reluctant to "go on the record" with their formulas. Howard Massler, president of the Bestway Group, makers of the A.A. Wonderlend series, says retailers basically get a 50% plus 10% plus 10% discount on product. Other formula may vary, but it's apparent that discounts in this field run much higher than pop products.

The company's receivables problem, Massler says, has "loosened up somewhat" and an average 72 days of payment of bills is still "way up from two years ago."

White Massler says business has increased from last year, he notes that "a lot of business has backed up into the fourth quarter." Some accounts have been playing it close to the vest and waiting until the last possible moment to make a commitment.

All companies surveyed note that cassette sales have shown increases, and in several instances account for as much as 25% of label volume. Disneyland's Krasel, however, states that cassettes only do well in combination with book/record sets.

"The problem with cassette-only releases is one of merchandising," explains Krasel. "We got much better display of book/cassette combinations."

Though aware of the inroads of recent disco/new wave tie-ins, kidie labels still rely on traditional creative approaches, such as fairy tales, nursery rhymes, etc.

"We make no conscious effort to be in the mainstream of pop music," says Krasel, who adds that Disneyland will offer three major projects in October, including a Donald Duck "Going Quackers" package with a "quack-a-doodle-doo" approach, a country music-oriented "Partners," featuring Mickey Mouse, Goofy and Donald Duck and a patriotic (yet light-hearted) "Yankee Doodle Mickey." Krasel says that in all price lines, the classic tie-ins with Walt Disney film classics remain the best-seller.

In at least one instance, a kidie label is responding to share of the market. Peter Pan has had marked success with six "I-winn The Ducky Duck" albums, but the attraction's latest entry, "I-winn Strikes Back," a music/storyline in tune with "The Empire Strikes Back," refers to "I-winn The Dynamite Duck," a move away from the lessening impact of disco, concedes Bugs Bower, creative director of Peter Pan.

Overall, kiddie labels stress a higher regard for "quality" production costs, a factor that has necessarily increased the cost of producing

releases, though hardly in the sky-high plateau of pop repertoire.

Peter Pan's Bower, a veteran producer-arranger, says the new Irwin Duck package cost about \$8,000 to produce, while general Peter Pan

album product is often produced at around \$1,200.

Other labels declare that pricing itself is not only the result of higher costs of making product and doing business, but the fact that some

product requires more use of copy-rights for which mechanical royalties must be paid.

Meanwhile, kiddie labels are moving ahead with new product. A A. Wonderlend's Massler says

he'll release at least 36 new albums over the next two years, eight of which are due for Christmas.

Kidstuff's big gun is the imminent release of a television soundtrack. (Continued on page 68)



A special section two of the October 11, 1980 issue of Billboard will feature in-depth editorial coverage of the history, contribution and impact of Los Angeles on the music/entertainment industry throughout the world.

Los Angeles provides the greatest pool of talent and technology which serves as the launching pad for the future of the entertainment industry.

Billboard is proud to take this story to the entire world to effectively record, measure and predict the importance of the city of Los Angeles and the prospects for the entire business community growth as well as continuing relationships that already generate billions of dollars of annual income.

The Third Annual Street Scene Festival in the streets of Los Angeles on October 11-12, 1980 will kick off the bicentennial year celebration replete with a huge parade of top stars from all forms of entertainment, floats, marching bands, etc. with 12 stages offering daily top live performers to crowds in excess of 300,000 with all entertainment industries participating.

This special section will be far reaching via its worldwide (more than 100 countries) distribution; will be a must read and a must keep roadmap for the more than 250,000 readers of Billboard; and a definite stimulus for invest-

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Your company has been and is part of Los Angeles today. Assume your firm of playing an even more important role in the future of Los Angeles that only your advertisement in this special section of Billboard can provide.

Pride of Location...Pride of Accomplishment...Pride of Potential...Must Be your message to the world in conjunction with the music/entertainment capital's 200th anniversary.

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Billboard

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Anniversary of Los Angeles,
The Music/Entertainment
Capital of the World

Jimmy Hall
"Touch You"

*Rock and soul
with all the
right connections.*

On his debut album "Touch You," former Wet Willie lead singer Jimmy Hall touches off a powder keg of soulful rock & roll.

The most explosive moments include Jimmy's new single, "I'm Hoppy That Love Has Found You" and a super-charged version of the Wilson Pickett classic "634-5789."

These and all the other great songs on "Touch You" were recorded in Nashville. And produced with feeling by Norbert Putnam - a man who shares Jimmy's love for "rhythm and blues with guts and power of rock & roll."

"Touch You" has already connected on these stations: WNEW, WLIR, WQBK, WKTM, WKLF, WRKK, WQUT, WYMX, WHFS, WKWF, WMMS, WKDD, WOMP, KFMH, KBLE, WLWX, WKDF, KINK, KBPI, KFML, KTCL, KBCO and KILO.

Which means everything is clicking into place for Jimmy Hall.

Jimmy Hall

"Touch You"
On Epic Records
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Radio Programming



Hot Panel: One NAB radio programming conference panel tackled the question of rotation and playlists. Billboard's radio programming editor Doug Hall, right, was moderator. Panelists are, from left, Loren Owens of KIMM-AM, Dan Halyburton of WQAM-AM, Andy Bickel of WBT-AM and Jim Smith, KSFX-FM.

PROGRAMMING TALK

Panel Avows Import Of Instinct

NEW ORLEANS—Hot clocks, power rotation and tight, mercifully crafted playlists are no longer enough to keep audiences coming and playing, concluded at a session at the NAB radio programming conference here Aug. 24-27.

"We don't have hot clocks," says Andy Bickel, program director of pop adult WBT-AM, Charlotte, N.C. "The theory is that if you can't

trust your jocks you're in trouble. If you're in radio you should trust your gut reactions."

Or, as Bickel puts little emphasis on research, "says Loren Owens, program director of mass appeal KIMM-AM, Denver. "Research is nothing but a tool. You look at it and you make your own decision."

Knowing what your audience wants to hear is an important factor

in programming, the panel agreed.

"The most important criterion is 'Does it sound right?'" adds Owens. "It's not about some kind of Simon & Garfunkel tune, for instance, but we don't get calls for 'Blinded By The Green Berets.'"

Oldies and remasters are increasingly important factors in putting together flexible playlists, he adds.

"You can get away with a lot if you package it correctly," Owens says. "You can't put Guy Mitchell against Blonde and Led Zep, but you can put Blonde and Led Zep again, 'Rock Around The Clock' against 'Rock Around The Clock' that will work."

Dan Halyburton of country WQAM-AM in Miami Beach says he plays oldies as far back as the 1950s in order to expand his list.

Halyburton recommends using Joel Whitburn's Billboard reference charts as a guide to picking oldies, but advises programmers to develop their own style, such as "most popular research among listeners."

"You can find out what the favorite oldies are in your market by running a contest asking listeners for the names of their five all-time greatest acts and song," he suggests.

Smith of KSFX-FM in San

(Continued on page 36)

Delicate Business Of Format Change Eyed

NEW ORLEANS—That changing formats can be a tricky business was not only illustrated at a session on the subject during the NAB Radio Programming Conference here, but was borne out by a marketplace struggle between two local stations in this host city.

For weeks it was widely rumored locally that WXEI-FM would drop its classic rock format and go to a format up with TM, syndicated TM Country, but by Aug. 22 WNOE-FM had debuted with the TM format, leaving WXEI out in the cold.

Informed sources report WXEI's general manager Eddie Manz procrastinated on the deal and finally took the plunge after WNOE signed its own country format, TM, meanwhile, got together with Jimmys Noe's WNOE-FM and signed up that station. WNOE abandoned a rock format to move to country. The development could mean trouble for WSHO-AM, which had been the only country station in town.

Meanwhile, a panel of programmers at the conference discussed "Changing Formats And Living To Tell About It," in a Monday (25) session.

Dan Halyburton, program director of WQAM-AM in Miami Beach told how he shifted WDCV-AM in Minneapolis, from Top 40 to country in December when he was working there and made the same shift at WQAM-AM.

He advised keeping the format a secret for as long as possible, limited the information to staff members.

John Oetting of WKJJ-FM in Louisville told how he moved from beautiful music to country, combining this with a sister AM station for a joint promotion under the kig, and finally split off the AM into its own country station under the logo "Country 11."

He advised programmers to rely on consultants on making such changes. "You'll make less mistakes," he said.

Marlin Taylor, president of Bonneville Consultants, advised programmers to be sure there is a niche for the new market and sufficient audience potential.

Paul Ward of Far West Commu-

nicaions, who used to program several R&B stations, suggested that every effort be made to work with the existing on-air staff and have them adapt to the new format.

Michael O'Shea, national program director of Golden West Broadcasters, told how Golden West has changed five of its eight stations in the past year. He said it was sometimes difficult to do with an affirmative format, such as Golden West did with WCAR-AM in Detroit. But he said "if the image is wrong, it is necessary."

(Continued on page 36)

Large And the Small Of It Discussed In New Orleans

NEW ORLEANS—Promotions for large and small markets, with an emphasis on concepts on key television spots were the subject of several forums at the NAB Radio Programming Conference held here Aug. 24-27.

A forum on small market promotion was urged to undertake contests and promotional activity that no longer provides audience involvement, but also manages to turn a profit.

Jim Poplaski of the NAB's legal staff warned station executives to make sure their promotional programs comply with state, local and Federal Communications Commission regulations. He particularly urged caution on lottery-style contests and sweepstakes with advertisers.

Large market radio heard that television spots are the most efficient and though costly, often provide the best results. Attendees saw many examples during the presentation of award winning TV commercials geared to radio as well as TV spots not up to par. The reasons these latter spots failed were analyzed by various experts.

Small markets were encouraged to use as a promotional tool despite its cost. It was suggested that small stations buy syndicated spots that can be used in different markets with individual logos and messages tailored to specific needs.

For stations utilizing musical formats, promo spots must meet standards of excellence developed by

award winners, according to John Miller of the CBS-TV Network.

"Music, editing and special effects

must be coordinated so the whole is a great uplifting of the sum of its parts," Miller said. The spot must be good enough to be good copy that can be "simpler reproduced in a variety of ways, so that it always keeps the spirit of the station."

Although film generally provides better visual clarity, videotape has merit for brief promo spots since special effects can be generated at low cost. Miller told stations worried about the cost of film that "you can do wonders on your own with quick edit cuts and canned music."

He demonstrated this belief by comparing expensive, nationally distributed spots against locally produced spots that cost a fraction of the former.

Meyers cautions that the best spots may be geared to reflect the interests of the listeners. Clark Sanders of KGNO-AM, Dodge City, Kansas A contest built around bowling tournaments won't go over with a demographic group that is known to be joggers or tennis players, Sanders said.

Small markets were urged to sponsor events and Las Vegas that started a great deal of interest in the market and "netted a profit of several thousand dollars."

Several small winners rather than one big one always helps in a contest, he adds. Involvement with local merchants can be an effective way to stage certain contests also, he said.



Ratings Talk: Ed Christian of WWKR-AM/WNIC-FM Dearborn, Mich., above, makes a point about the Arbitron Advisory Council of which he is a member, while Kathy Lenard, vice president of research for NBC Radio, waits her turn to speak. Tom Birch of the Birch Report, below, explains his rating service as Todd Wallace of Radio Index waits his turn.



AT NAB PARLEY

Opinions On Arbitron Discussed By Panels

NEW ORLEANS—"Learning To Live With Arbitron" might have been the title of a panel discussion dealing with ratings conducted during the National Assn. of Broadcasters Radio Programming Conference here Aug. 24-27.

Todd Wallace, president of Radio Index, which does custom research for radio stations, commented on the title of the panel. "Is There Life After Arbitron?" he asked. "It's a way of life we all have to learn to live with," And Tom Meyers of Tom Meyers Associates agreed. "It's pretty obvious Arbitron is here to stay."

Bat Tom Birch, who competes with Arbitron with his Birch Report, claimed, "the days of Arbitron in the medium and small markets are numbered" because Arbitron brings in more money than Birch Report too late. He indicated his reports come out in a more timely fashion.

Wallace explained that his custom service, which includes music catalog research, is used by 300 stations. "We pioneered callouts," he claims. He also claims that 33 of the 34 stations consulted by Radio Index, such as WXYZ-AM Washington, WABC-AM New York, WBBM and WGN Chicago, had experienced immediate rating increases in the Arbitron reports.

Meyers told of special studies his company did as follows, to a survey of a market by Arbitron.

In another session entitled, "You Want To Tell Arbitron What," Ed Christian, general manager of WXYZ-AM/FM Dearborn, Mich. Tom Hoyt, president of Hefetz Broadcasting and Kathy Lenard, vice president of research for NBC Radio, presented the workings of the Arbitron Advisory Council.

Christian told of questionnaires sent out to stations by the council and invited stations to make comments on the rating service. Lenard added: "Arbitron is constantly testing its methodology and the council allows us to get in on the early stages

of this. There have been positive steps. Some of the results are extended to the entire market in the Extended Sample Frame," which is a method to reach households with unlisted phone numbers.

Hoyt said a pressing issue was to see that the fall 1980 and spring and fall 1981 survey periods were aligned from year to year and to see that the impact of play-by-play baseball was taken into account.

Christian, pointing to a statement made when the council met in El Paso last month that the council could not get involved in negotiating Arbitron fees, suggested that an All Radio Negotiating Committee be formed along the lines of the all industry committee that negotiates with the ACP and BMI.

The council is meeting this week in Boston to discuss these matters further.

High Court Will Decide

WASHINGTON—With the last brief filed in the WNCN Listener's Gaillard suit against the Federal Communications Commission before the Supreme Court, the high court will now decide a date for oral arguments with the next 90 days.

The listeners group, which was instrumental in getting the suit filed, is attempting to force the FCC to get more involved in the regulation of programming content, particularly as it applies to unique formats in a market such as classical jazz or a big band sound. The Gaillard was formed about six years ago when WNCN-FM New York dropped classical music and switched to rock music, which has since returned to classical music.

In the brief filed with the Supreme Court the Gaillard characterized the case as a "blatant and unlawful attempt" by the FCC to "avoid doing exactly what the 1934 Commun-

(Continued on page 37)

Photo Highlights Of NAB At New Orleans



Billboard photos by Sean Smith

Convention Highlights: Top, Commodores Even things up for the National Assn. of Broadcasters Radio Programming Conference, at left, as they perform at a cocktail party. Chuck Mangione, lower left, also does some tooting at the conference. At far left: Rick Sklar, ABC vice president for programming, right in that picture, chats with WCOZ-FM Boston program director John Sebastian, left, and John Billings, right, of WWDN-TV, right, of the BBC, which has acquired a number of ABC Radio specials. Below, WABC AM New York DJ Dan Inman, in white shirt, at a "Making Money With Your Mouth" luncheon. Talk host Larry King is at left and KMPG AM Los Angeles jock Robert W. Morgan is at right. In bottom left corner, from left to right, KXTC Phoenix' Skip Schmidt of TM Productions, Erik Fox of KXTC Phoenix, Thomas Barbanti of WTIC-AM-FM Hartford, Conn., and Gary Frieu of KXTC chat at a Sunday night rap session. Below, the KRCO-AM-FM Colorado Springs' spot upstages TM Productions' Tim McNamee, center, and Pat Shughnessy. In bottom right corner Golden West national program director Michael O'Shea, left, and former KHTZ-FM Los Angeles program director Bobby Rich moderate a rap session on Top 40.





"LITTLE STEVIE ORBIT."
ON NEMPEROR RECORDS AND TAPES.



Produced by Pete Solyer for Pete Solyer Productions Management/Circus Entertainment Distributed by CBS Records © 1980 CBS Inc.

Angel City AND **EPIC RECORDS:**

WE'RE SETTING
OUR SIGHTS
ON A SMASH.



In anticipation of one of 1980's major rock and roll success stories, Epic Records is pulling out all the stops to support Angel City's new album, 'Darkroom' JE 36043

This week, CBS Records sales people will be soliciting orders on Angel City, and we urge you to get on the bandwagon before the explosion begins

- We're issuing a special sampler to AOR which features "No Secrets" from the new album
- The album itself will be supported by every means available to us
- Angel City will be embarking on a cross-country tour with the Kinks. The tour will expose them to tens of thousands of new fans, and, if past reactions repeat themselves, album sales will jump accordingly from city to city

Their first record, "Face To Face," created radio excitement in every market. And we're sure that "Darkroom" is going to propel them even higher.

So this week, when thinking Angel City, think big. Before you know it, the eyes (and ears) of America will be on Angel City.

"Darkroom." Coming soon from
Angel City. On Epic Records and Tapes.

James Clavell's

SHŌGUN

The Original Soundtrack From The Television Motion Picture

Music Composed and Conducted by Maurice Jarre

RX-1-3088



Over 110 Million Viewers
Will See This Television Event
More Than Six Million
Books Now In Print

**Watch For Shōgun
on Television on September 15, 16, 17, 18 and 19
on NBC-TV**

**When a Book Publishing Phenomenon
Becomes a Television Landmark...**

**And an Exceptional
Original Soundtrack Album
On RSO Records and Tapes**

Music Composed and Conducted by Maurice Jarre



Yes Concert: Study In Frustration

Continued from page 3
 cost to go forward, but sources close to the situation indicated Lane feared that the newly reorganized group was not ready for nationwide live radio networking. Some cited poor review. Yes received at its concert in Montreal Aug. 29, which kicked off the tour, had the group to Madison Square Garden for three nights, Friday 15, Saturday 16 and Sunday 17.

Lane denied these reports and said the group was well received in its Montreal appearance. Emphasizing the bootlegging prospect, Lane said, "They're doing new material that has not been recorded yet. There's no reason a bootleg album on the streets before the tour was over." He noted that while Yes has recorded 12 legitimate albums for Atlantic, 27 bootleg albums have found their way to the market place.

Lane first offered to do a 20-25-minute live broadcast so there would be little material available to bootleggers. NBC rejected this proposal. Finally he agreed to an hour broadcast, but by the time on Thursday [4] NBC had released lines it had leased to facilitate the live broadcast. By Friday, Thursday and Friday [5] NBC engineers were scrambling to line up phone lines.

This controversial show was the second in a trilogy that began in mid-August with an interview program that debuted the group's new Atlantic album "Drama" and was to conclude with a rebroadcast of the Sept. 6 concert with additional material in October.

Lane also said he had offered to work with the Source to put together another interview program for broadcast in November, but it is not clear if NBC will go forward with that plan.

NBC declined to disclose why the broadcast was cancelled. Sources

within the network indicated officials were upset with Lane and there was talk of litigation, but a spokesman said no action against Yes or its management is planned.

This spokesman said that NBC had contracts with Madison Square Garden, producer Ron Pelham and thought it had an agreement with Lane.

Lee Abrams of Burkhardt/Abrams, who was present at the birth of the live broadcast idea, reasoned that Lane pulled the plug because he was not comfortable with the broadcast placing him fifth position in the hierarchy of this new organization of Yes. The tour began in Toronto on Aug. 29. Abrams added that Lane would have been happier with a broadcast scheduled three or four weeks into the tour.

Ruth Meyer, vice president of programs for the NBC Radio network, told *BILLBOARD* the management and executives of Yes have taken this action and we regret any inconvenience it may have caused to 54 of America's most influential radio stations, their listeners and their advertisers.

"We further regret that nationwide radio audiences will be denied opportunities to hear this new, reconstructed band in a live concert broadcast."

The Source intends to continue its policy of bringing its audiences the work of important rock groups in both long and short form programming as well as in other innovative formats including live and recorded concert broadcasts.

Program directors at the stations lined up for the concert broadcast were all disappointed and annoyed by the cancellation of the *WDFE*, Pittsburgh said. "We're extremely disappointed. We don't fault the Source. We worked so hard to push the new Yes album up part of our promotion. I wish we had played

more of the Cars new album, which is a better album." Does Lang feel he's been had? "Yes, in a way," he replied.

Lang also speculated on the reasons for the cancellation. "Maybe the band can't handle it. They are relatively green," he suggested, alluding to the reorganization of the group earlier this year.

John Gorman of WMMS-FM Cleveland added, "It's a bad move, and unprofessional. We've spent a great deal of money on print ads and press releases. I hope the band realizes the problems it has caused the station."

Dave Brown of WWDC-FM Washington, commented, "I don't know who to get mad at. If you take these records off the air you're just springing yourself."

Tom Teuber, new program director at WPLJ-FM New York, commented, "I'd like to speak to Brian Lane and hear his defense. He was the most enthusiastic one for this live broadcast idea when we all met in Atlanta in February." The Yes broadcasts were first planned at a Burkhardt/Abrams SuperStars meeting in which NBC took part.

Consequently, Teuber reported calls from listeners when they began making announcements over the air of this concert broadcast.

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Among the stations lined up for the broadcast were *WNEW*-FM for New York, *KWFY*-FM Los Angeles, *WRC*-AM, *WBZ*-FM Boston, *WFLA*-FM Philadelphia, *KMLE*-FM San Francisco, *WCQZ*-FM Boston, *WWFW*-FM (104.1) Detroit, *KZEW*-FM Dallas, *KILT*-FM Houston, *QKRS*-FM Minneapolis and *WWWK*-FM St. Louis.

▲

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WICHITA, Kan. — Country WFOI AM and adult WFOI FM are tied for first place, each with a 13.3 share. These stations, which both gained 1.5 from 11.8 a year ago and up from 10.5 in the fall, are the market leaders. WFOI AM has passed the former market leader country KFIH AM, which fell to 11.2 from 17.3 in the fall and 11.4 a year ago. Top 40 KLOM AM fell to 3.7 from 10.0 a year ago and 5.6 in the fall. Country KFI AM is down to 8.8 from 11.2 a year ago and 9.4 in the fall. Top 40 WOZ AM is up to 10.0 from 9.0 a year ago and 9.5 in the fall.

▲

EL PASO, Tex. — Country WEFM AM is the market leader with a 10.4 share, up from 7.1 a year ago, but off slightly from 20.9 in the fall. Adult WOOF FM is down to 9.2 after peaking in the fall with an 11.1. A year ago the station had a 6.9 Black music WGWY AM is up to 6.6 from 5.5 a year ago and 5.4 in the fall. Country WSOG FM is down to 10.9 from 14.4 a year ago and 12.6 in the fall.

▲

COLUMBIA, S.C. — Contemporary WBT AM is building its lead in the market. The station is up to 14.5 from 11.8 a year ago and 13.6 in the fall. MOR WIS AM has fallen from first place to 10.4 from 13.0 a year ago and 15.9 in the fall. Black music WFOH AM is up to 14.6 from 9.2 a year ago and 11.9 in the fall. Adult WZLW FM is up to 7.5 from 6.2 a year ago and 5.6 in the fall.

▲

PORT LAUDERDALE, Fla. — Top 40 WHYY FM (100) is still the market leader but its share of

the cars new album, which is a better album." Does Lang feel he's been had? "Yes, in a way," he replied.

Lang also speculated on the reasons for the cancellation. "Maybe the band can't handle it. They are relatively green," he suggested, alluding to the reorganization of the group earlier this year.

John Gorman of WMMS-FM Cleveland added, "It's a bad move, and unprofessional. We've spent a great deal of money on print ads and press releases. I hope the band realizes the problems it has caused the station."

Dave Brown of WWDC-FM Washington, commented, "I don't know who to get mad at. If you take these records off the air you're just springing yourself."

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CHATTANOOGA, Tenn. — Contemporary WQSY AM has taken the lead, but its share has dropped to 15.1 from 17.4 in the fall. This is ahead of the 12.4 at the station a year ago. MOR WOEF AM is in a close second place with a 14.6, down from 18.7 a year ago and about the same from 13.0 in the fall. Country WQK AM is up to 12.5 from 8.0 a year ago and 8.2 in the fall. Its sister station WODM AM is also in a tight format down to 2.6 from 5.1 a year ago and 4.0 in the fall. Contemporary WPLA AM is down to 4.6 from 8.3 a year ago and 5.1 in the fall. Black music WQD AM is up to 11.2 from 6.9 a year ago and 8.0 in the fall.

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PORT LAUDERDALE, Fla. — Top 40 WHYY FM (100) is still the market leader but its share of



DISCO DIED — WLUP-FM disc jockey Steve Dahl, foreground, and sidekick Gary Meier commemorate the first anniversary of their 1979 Comiskey Park disco demolition not by destroying mannequins dressed as disco performers on stage at the Chicago Amphitheatre. The exhibition was part of a Foghat/Pat Travers concert.

As Rumored, KHJ In L.A. To Country

Continued from page 1

Popular rock/pop artists such as the Eagles, Linda Ronstadt, Poco and Old Crow Medicine Show, among others, will receive a welcome of their own, although "there will be a tremendous amount of Merle Haggard, Conway Twitty, Loretta Lynn, Dolly Parton and Charley Pride," says Rockoff.

"Those artists are absolutely crucial. They are the meat and potatoes of the format. Audiences have gotten more into music just as the artists have gone into mass appeal," adds Rockoff.

Rockoff contends that the KHJ format will be "country rock" in New York "only more stylized and contemporary for the '80s." Rockoff is the former general manager of WHN.

According to Rockoff, the current state of the economy and social implications had a direct impact on

the format change. "The economy determines what kind of music goes," he says. "The economy is the single most important denominator in determining on public taste."

"What country music seems to do is reflect and mirror life. It is a return to what is familiar and warm in difficult times. Country, with its honesty, roots, warmth and familiar way it touches people is the way to go."

"KHJ has been a teen-oriented station. When you think of rock'n'roll, you think of promises of the future, of fun, of freedom, of youth. With country you're dealing with these people 10 years later who can relate to the problems of the world through country music."

"We're going to be with the listener and his lifestyle—the man with the pin-striped suit who is no longer into mellow rock but country. The man who comes home from work playing golf or \$600 guitars and wants to bang for fantasy and relief," says Rockoff.

Rockoff feels that it's absolutely important to get into the heads of KHJ's listeners whose attitudes have changed dramatically.

"We feel that KHJ has been a legendary rock'n'roll station over the

(Continued on page 59)

Latest Arbitron Sees Further FM Growth

NEW YORK. Ten additional Arbitron markets show further growth of FM and success of Top 40 on FM. Country is doing well in Knoxville, Tenn., Wichita, Kan., El Paso, Tex.; Chattanooga, Tenn., and Greenville-Spartanburg, S.C. Other markets included are New Haven, Conn., Hartford, Conn., Fort Lauderdale and Port Huron, Mich.

NEW HAVEN, Conn. — Former beautiful music WWDI FM moves into a solid second place with its new Top 40 format and an 11.0 share, up from 7.6 a year ago and 8.4 in the fall. Coasters ponytail WLM AM has taken the top spot with an 8.5 share, up from 8.0 a year ago and up from 7.8 in the fall. Contemporary WIZB AM is down to 7.7 from 8.5 a year ago and up from 7.0 in the fall. Country WIXX AM is down to 7.1 from 7.3 a year ago and 7.7 in the fall. Adult WZLW FM is down to 6.6 from 7.1 a year ago and 7.0 in the fall.

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PRESENTS

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N.Y. YANKEES ON WABC-AM

NEW YORK. WABC-AM New York may play a single track of country music, and that's just what will be happening on the ABC flagship next spring when the until-now all music contemporary station begins play-by-play of the full New York Yankee baseball season.

The station ended weeks of speculation and rumors about a pending association between the two, and an agreement that terms had been agreed upon and a contract would be signed at the end of this season. Currently the Yankees are carried on Westinghouse's all-news outlet, WINS-AM. The new agreement is expected to be a multi-year one.

WLS-AM Concert

CHICAGO. WLS-AM's REO Speedwagon concert broadcast July 27 originated live from Wisconsin's Alpine Valley Music Theatre. Live WLS broadcasts from the Navy Pier Chicago-Fest, Aug. 1-10 and Aug. 13-17, also are scheduled.



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Radio Programming

ALBANY Over the course of the past few years, many of the traditional Top 40 stations in America have fallen on hard times. During that same period, 92.1 WFLY-FM (WFYI) has risen to the top of the contemporary scene in the Albany-Schenectady-Troy market. I give a lot of credit for the radio station's success to the image it has created, has cultivated in the market.

I would like my audience to think that we are AOR. We have cultivated that image which traditionally is associated with AOR stations. In fact, though, we are taking an adult approach to Top 40 radio.

I'm 31 and the veteran of many formats. I programmed country at WSEEN-AM-FM Syracuse and AOR at WBUT-FM Buffalo. My research indicates that our current direction is the one for the future.

We are looking in at the 18 to 34-year-old audience. That is where the demographic bulge is. That is where the spendable income is. The advertisers want that audience, and so do we.

I call that audience the "champagne audience" and in order to capture it 92.1 WFLY has done some careful research to find out what kind of radio the target is looking for. The research is reflected in everything the station does on the air, from music to promotions to air delivery. It is a variation of the psychological research being carried out in some markets.

Basically, the trick is to find the peer leaders of your target. You have to go to them. They won't call on a request line. Once you find out what they are saying, the rest is easy. The teens fall right into place.

The research for 92.1 WFLY is reflected in the music it plays—or for that matter, the music it doesn't play.

It makes no sense to play Kiss, no matter how many records the group is selling. If it is driving away your listeners, it is a bad move. It is a eighteen-year-old daughter hearing enough of that without having to listen to it on the radio station he considers his. Eliminate those variants and replace them with music you know your audience loves and probably will not hear elsewhere.

In that respect, WFLY reaches to album tracks that a listener would never hear on a traditional Top 40 station. Those "old" tracks are carefully researched and used to reinforce the radio station's AOR flavor. There were some real surprises when the research was done. "Green Grass And High Tides" by the Outlaws, for example, got little airplay in the Albany-Schenectady-Troy market. Yet, when it was tested, it came back as one of the most popular among the radio station's target. It is played every 20 hours on the "power gold" rotation.

Proportionately, the radio station is highly active. WFLY tries to give something new, all the time. Again, research plays an important part in the direction the radio station takes in the area.



Station Lineup: WFLY-FM program director Bob Mason, left, lines up with some of his jocks at a recent promotional event. From left to right: Mason; Kid Lance, from 6 p.m. to midnight; Don Schaeffer, 6 to 10 a.m.; and Kelly Stevens, from 10 a.m. to 2 p.m.

We try to find out what the audience really wants to win. We have given away \$18,000 hundred dollar bills in the last 1½ years.

But it is not just money.

Our promotion budget is quite limited. We do a lot with invites, parties and such. The listener has to win an invitation to one of our affairs. That is how we became legendary in the market.

For years, smart programmers have said that a radio station must be a part of the community. I subscribe to that theory.

Our personalities do care. We raised \$56,000 for the March of Dimes with this year's "Superwalk." We all got behind it. Last year, it was done by another station; it raised about \$9,000.

If there is something going on in the market, WFLY tries to have at least one personality on the scene.

The personality plays a big role in the success of WFLY.

Everyone of our full-time air personalities could work a major market.

In fact, though, they are all natives or know the market like natives. Don Schaeffer, the station's morning man, did a stint across town at WTRY-FM before moving on to Cleveland and subsequently to WFLY.

Kelly Stevens, our talented midday person, is from Albany native. She knows the town inside and out. I grew up in the area and returned after programming stations elsewhere. I hold

down afternoon drive. "Kid" Lance, the station's top rated evening personality, is a native of this area. Overnight talent Jeff Allen is also a native of Albany.

I am very proud of the fact that we put the air staff together out of home grown talent. It is a rare find, to the radio station's on-air success as general manager Bob Ausfeld. He deserves a lot of credit for the positive vibes around the station.

Bobby has really created an environment that is fun to work in. Most g'm's I have worked with have not understood how important the little things are to an air personality. Bob has encouraged me to see that talent is taken care of.

The radio station provides baseball jackets for its personnel. Concert tickets are available to show in the area. The station gets together regularly on a social basis. In all, their atmosphere is friendly and fun.

Has WFLY been successful? In the April/May Arbitron, the station moved from an 8.4 to a 10.2, 12-plus for second place overall and number one 18-34 and teens, and in some day-parts number one 18 to 49.

I've been interested in radio since I listened to the WMCA-AM New York "Good Guys" when I was 12 years old, although I didn't do much listening until I was 16 and got out of college. My earliest experience in radio was at WKEL-AM Catkill and WBPM-FM Kingston, N.Y.

An Adult Top 40 By WFLY-FM In Albany

The following is one of a series written by program directors, who tell in their own words, how they got into radio and some of their accomplishments.

By BOB MASON
Program Director
WFLY-FM Albany, N.Y.

S. F. KNBR-AM Up With 'MOR Personality'

By JACK McDONOUGH

SAN FRANCISCO With the shift of KSF-O FM into a talk format, KNBR, NBC's AM outlet here, is now in the driver's seat as "the last MOR personality station in the market," according to general manager Bill Dwyer.

There are plenty of things to mark KNBR's ascendancy in the 25-54 demographic of this market.

"In 1979," notes Dwyer proudly, "we were the most profitable of all the NBC stations and in fact to that year we were the most successful of any NBC station in history."

Dwyer also notes that an independent station, unaided by the network, showed KNBR to be among the top five most recognized stations (by letter) in the area.

In the latest April/May Arbitron readings, KNBR came in with an overall 4.3 share, up dramatically from the 2.9 in January/Fbruary. "We're successful," says Dwyer, "because of a tremendously strong

image in this market, and that image is built upon our personalities, our play-by-play sports, and our MOR format."

Longevity is a hallmark of the KNBR personalities. Morning man Frank Dill has been with the station for 12 years, and he is joined by Mike Cleary who recently moved from his long-standing 11 a.m.-2 p.m. spot to team up with Dill for the 4 a.m.-10 a.m. drive, has been at the station nine years, as has afternoon man Carter B. Smith.

The balance of the lineup includes Ron Lyons, who has been doing the 5 a.m.-7 a.m. slot, and the morning, now in the 10 a.m.-2 p.m. slot; jazz buff Tom Brown 8 p.m. to midnight, and Christine Ray and C.J. Bronson, who alternate on the all-nighters. The 6 p.m.-8 p.m. hours are taken by call-in show "SportsTalk 60" (the station's dual position).

The team-up of Dill, who plays straightman to a host of humorous

characters created by Cleary, is the most striking example of how innovative personality radio works at KNBR.

The two have been doing the show together only since November of last year, but the idea began taking shape long before that when Cleary was making regular calls to Dill's office to discuss his character Jimmy Carter, Henry the K, grocer Joe Garbanzo, O'Brady, O'Reilly, bureaucrat Nerd Wheatsley, movie reviewer Red Rude, or Rev. Billy Bodkin of the Church of the Prime Time.

The two devote healthy amounts of their off-air time to creation of new characters and writing their dual spots, and recently have been doing a "Serial" type soap-opera routine titled "As Martin Turns."

In fact, says Dwyer, this satire will eventually be turned into a stage play at the Marin Civic Center Oct. 24.

That the station would take such an ambitious step with a theatrical idea is not unusual. Two years ago KNBR put together a fund raiser called "Day of The Tuffet" at the Paul Masson Winery in which 200 different listeners got parts with the whole thing filmed by a Los Angeles company. The "world premiere" of the production was at the San Francisco Opera House netted \$3,000 for a local retarded children's home.

KNBR raises charitable funds also with such activities as "Frank Dill's Far Out Fantasies & Fun Time Show" on April Fool's Day, a Bath Regatta in the Oakland Estuary, which drew 20,000 spectators Aug. 9 when the water was 70 degrees, among all manner of jiving, swishing vessels; and the annual Bridge-to-Bridge Run in October, one of the favorite events in jog-crazy San Francisco.

It was, as a local writer pointed out, "a daring and expensive deci-



Bill Dwyer: Working on a strong image.

sion to place two highly paid personalities like Dill and Cleary into the same time slot." But Dwyer says the response has been excellent" and we (Continued on page 310)

INTRODUCING THE FRED KNOBLOCK HIT SINGLE AND ALBUM, “WHY NOT ME.”

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Radio Programming

Vox Jox

Continued from page 22

TEAM AVE. 24 that defeated a team of Journeys and their readings 15 to 14. David Thompson, the middy jock based in Atlanta, says, "I think [Mike Walker, morning drive man] was the starting pitcher. Usie Johnny, who handles the 6 to 10 p.m. slot, did a play-by-play live remote of the game."

Bobby O'JAY and John Silver have joined the on-air staff of WYON-AM Chicago. Both move over from the competition, WBMX FM Chicago. O'Jay will take over the morning slot from 5:30 to 10 a.m., and Silver will do a midday show from 10 a.m. to 3 p.m. Steve Gunn moves to the 3 to 8 p.m. slot.

* * *

Kevin Fennelly is the new program director of Pittsburgh's WFMF 97. He was formerly p.d. of pop adult WRKA-AM in Louisville.

* * *

TOM TROOPER has joined Metroplex's WMET-FM Chicago as program director. He comes from Taft's WLWQ-FM Columbus, where he took the station from a beautiful music into an AOR format. He has been at WLWQ for three and a half years.

* * *

CJFM-FM (FM-96) Montreal morning man **Mark Burns** is the host for the Labor Day Jerry Lewis Muscular Dystrophy telethon. Live from The Rock, AM 1020, Boise, Idaho, DJ Dennis Conrad has been named heat radio personality by the Idaho State Broadcasters Assn. Music director **Carl Rada's** "Top 100 Country Hits Of The '70s" was named best entertainment program

Bubbling Under The HOT 100

- 101-TURNING JAPANESE, The Tapers, United Artists 1964
- 102-YOU MAY BE RIGHT, The Chipmunks, Ex celior 1001
- 103-THE REST OF THE NIGHT, Cliff Newton, Steltz Bros 602 (Atlantic)
- 104-EVEN THE SCORE, Toronto, A&M 2255
- 105-GIVE IT ALL, Player, Casablanca 2295
- 106-I REBEL IN YOU, Don Williams, MCA 1304
- 107-ONLY THIS TIME, Holly Pankfield, Dreamland 102 (RSD)
- 108-HOW GLAD I AM, Joyce Cobb, Cream 8040
- 109-THE TRAVELER, Chris De Burgh, A&M 2255
- 110-LONG SHOT, Henry Paul Band, Atlantic 3755

Bubbling Under The Top LPs

- 201-EUMIR DEODATO, Night Cruiser, Warner Bros. BSK 8704
- 202-CHEVY CHASE, Chevy Chase, Arista AL 9515
- 203-MICHAEL JOHNSON, You Can Call Me Blue, EMI America SW 17035
- 204-THE KINKS, Second Time Around, RCA AFL 3570
- 205-ROBERT JOHN, Back On The Street, LMI America SW 17027
- 206-HENRY CROWDER, Breaking Glass, A&M SP 4807
- 207-YELLOW MAGIC ORCHESTRA, Multiples, A&M SP 4813
- 208-IRON CITY Houserockers, Have A Good Time, MCA 5111
- 209-LOVE AFAR, Love Afar, Rad Records 2000
- 210-THE RECORDS, Crashes, Virgin VA 13140 (Merle)

Mike Harrison The Widening Mainstream

I was discussing the present state of radio the other day with a leading corporate executive who's a veteran of the scene:

"But, when I was first starting out as a top-40 rock jock, Benny Goodman was more contemporary, in terms of actual years, than the Beatles are in relationship to today."

We proceeded to discuss the merits (or lack thereof) of programming the Beatles within the context of the "contemporary" AOR-derivative format that is presently referred to within programming circles as "rock 'n' roll radio" (also known as "modal rock" - a somewhat more extreme orientation).

The Beatles question is but one of concern to many of the radio programmers as the mainstream of contemporary musical tastes widens and mother rock keeps giving birth to yet more blends and variations, each with a different level of demographics (or psychographic) appeal.

"It depends upon your target demo," some programmers would be quick to offer in response to the Beatles question. "What are you going for? 18 to 24 or 25 to 34, males or females?"

Other programmers would counter, "Aren't the Beatles universal, aren't they still popular with anybody?"

Then, everybody shakes their heads. And, everybody wonders.

"Well, I know some of the kids next door, real typical kids, and they tell me they love the Beatles. They know every song."

"Maybe so, but they're not like the kids in my apartment who are pretty typical, too. I was talking with some the other day and not one could name any of the individual Beatles."

Debates like this can go on for hours and they do. While radio programmers spent a good part of the past decade arguing over the conflicting philosophies of the '60s and '70s, the '80s just seemed to sneak up out of nowhere, bringing an entirely new game plan, with new obstacles and new rewards.

At present, contemporary music fans are shifting from the era of fragmentation into a new era of geometrically accelerated superfunctionalization.

In his latest best seller, "The Third Wave," Alvin "Future Shock" Toffler describes what he calls the "declassified" media, citing the decline in public usage of just about all so-called mass-appeal mediums in print and broadcasting with an increase, on the other hand, in the use of specialized lines of input.

Thus, says Toffler, the present-day fractionalization of the media is a natural process and will continue to grow until it becomes right-sized.

As a result, programmers who temporary music-oriented radio stations in 1980 can be compared to navigating a medium raw boat across a stormy ocean raged with turbulent changes especially when compared to some of the legendary rock and MOR giants of the late '50s/early '60s, which could aptly be described, in turn, as musical ocean liner floating across placid lake with their 20, 30 and 40-share.

As we enter the electronic age,

that extremely nebulous concept that we habitually refer to as "the masses" is becoming media-decentrified.

With the masses are huddled, it's much easier to be "mass-appeal" than the masses are uninhabited, it becomes much more difficult to appeal to people as collective units. That's why radio faces today.

In the recent but-old days, a movement would start out as underground and then work its way into a large-scale commercializing. Today, however, movements start as underground entities and stay that way. The widening mainstream is marked, on close inspection, by a seemingly infinite number of "undergrounds" with the major question facing programmers no longer being, is it going to make it to the big time, but, rather, is it comparable with other movements?

As it stands in the Los Angeles Times, rock critic Robert Hilburn wrote a fascinating cover story focusing upon a teenager's disappointment when he arrived at the recent Heatwave Festival in Canada (hailed as the "Woodstock" of punk/new wave) and heard a Pink Floyd album being played over the festival sound system. The kid had run over to the man running the system and convinced him to play a Clash tape. But that didn't remedy his disappointment—most of the fans at the event were "hippies" (as indicated primarily by their attire) and not "punks." This is another example of the blurry cultural battle line of our times.

There are now as many "types" of rock fans as there are "genres" of rock and it gets even more complex when you consider the virtually infinite combinations that make up a spectrum of "crossover fans"—that atypical consumer often overlooked in media campaigns because they can't be easily categorized.

In some markets, there are so many stations competing for their share of the music audience pie that finding the right image identification can become a process requiring surgical precision.

I've mentioned stations in some markets where the difference between a so-called AOR approach and a so-called top 40 posture is simply whether or not they're playing "Magic" by Olivia Newton-John.

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Music at KSFQ says program director Ron Reynolds (who, like Dwyer, has been with the station five years) is characterized by "a familiar hit sound. We're not big risk-takers. If we do take a risk, then we'll generally come right back into the comfort zone." For instance, we'll play "Rockin' Around The Christmas Tree" but not in the remaking and not heavily. We played "Tusk," but not too heavily.

Reynolds says that KNBR maintains a playlist of current records numbering 30-40 titles, mixed in with 40-60 oldies on a 50-50 basis. All the music is pre-sequenced.

Reynolds also notes that "the change at KSFQ gives us the chance now, to get more of a broad audience. In the last few years, it's been on 25-49. Now we've made a subtle shift up to 25-54. We're very protective of our over-35 audience."

Despite this, and despite the fact that Dwyer says "people don't come to us primarily for our music," KNBR is refreshingly broad and creative in its musical selections.

One can turn on KNBR, for instance, and hear such AOR tracks as Steely Dan's "Theيدة" and "The Years" or, more recently, Bob Seger's "Eye of the Lake." A typical half-hour of programming includes Paul McCartney's "Band On The Run," Elton John's "Little Jeannie," "I Just Can't Help Believing" by BJ Thomas, "Jo Jo" by Horace Silver, "The Right Time Of The Night" by Jennifer Warnes, and "Do You Believe in Magic" by the Lovin' Spoonful.

KNBR's programming sheets contain a title strip for each selection. The title strip includes a notation on tempo, timing of song, with notation on length of fade, title of tune is taken from, and, in the case of oldies, a notation on month and year when the song reached its peak of popularity.

Clocks Are Out, Instinct Is In

Continued from page 18

Francis intended his expression on education with this response: "There are No 1 songs that are not consistent with our format," Smith says. "But others certainly qualify, depending on your audiences' taste." He notes that while he was programming in the Carolinas' "Sixty Minute Man" was a favorite oldie. "It was a big hit then, but it's not a hit now, really."

Strict rotation is an outdated concept, the panel implied. "It's okay to say when someone tunes in or turns out," Owens says.

The only criterion for oldies play is that it's better to come out of the news with an old disk than a new or recurrent hit, it was decided.

"Perceptions are higher coming out of the news," he adds.

Charts are important in picking new adds, the panel agreed, since the song isn't suited to your format. Says Bjork, "A national overview of the charts is important in small markets."

"Maybe it's because we are getting better at our jobs and earning more trust from our managers," Smith says in explaining why programmers are relying more on their "gut feelings" than in previous years.

KNBR-AM 'MOR Personality'

Continued from page 28

are just beginning to see the real fruits of our labor."

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New On The Charts



JOHNNY VAN ZANT BAND

"No More Dirty Deals" ★

Van Zant is a revered name within rock institutions, especially among Southern rock factions. Lynyrd Skynyrd, at the vanguard of Southern boogie bands, was steeled by the late Ronnie Van Zant, and younger brother Donnie is storming a similar trail with 38 Special.

Twenty-year-old Johnny bows on Polydor with this album, composed mostly of original tunes, which was produced by Al Kooper. Besides Van Zant, the material was coproduced by guitarists Eric Leif-Lundgren, Robbie Krieger, and Cooper.

Making the rounds along the Jacksonville circuit with Guy and drummer Robbie Morris, Van Zant named the band Austin Nichols when it organized five years ago. Acting on the advice of brother Ronnie, Van Zant completed the present day line-up with the recruitment of bassist Danny Clowman and Eric Leif-Lundgren from a local bar house, 86 proof.

Johnny Van Zant Band will be the opening act for the upcoming Outlaws/Fight tour, which will travel across the nation starting Oct. 1.

The band's manager is George Cappellini of High Tide Management in Roswell, Ga. (404) 998-8733. In New York, the booking agent is Marsha Vlach of American Talent International, (212) 977-2300.

Jingles An Art At Tuesday Productions

SAN DIEGO — With most contemporary music stations essentially programming the same records, a station must rely on alternative methods of selling itself and its image.

Tuesday Productions here one of the largest national producers of radio and television jingles, supplies such image builders in the form of customized jingles.

In Los Angeles, the firm's jingles can be heard on KJH-AM, KFI-AM, KNX-FM and KDAY-AM. According to Bo Donovan, vice president of Tuesday Productions, Arbitron research shows the company's jingles programmed on six of the top 10 contemporary stations, including KLW-AM in Detroit, KJH-AM in Los Angeles, KFI-AM, Los Angeles; WOOW-AM, Ft. Wayne, Ind.; WLS-AM, Chicago; and WFIL-AM in Philadelphia.

Donovan says that jingles serve a dual purpose. Firstly, the short jingles, ranging from two to six seconds in length, "help deliver a sound while selling itself. They're short, simple and melodic."

Orange Plans To Syndicate Sinatra Show

PHILADELPHIA — Banks Broadcasting Co., which operates WOOW-AM, has formed Orange Productions to syndicate the station's only music show, Sid Mark's "Friday with Frank." The format of playing only Frank Sinatra records is entering its 25th year on radio.

While the station is now all call-in and talk, Mark's "Friday With Frank" and a later developed "Sunday With Frank" program remain on the program schedule in spite of many format changes during the past quarter of a century. Banks also owns and operates companion WHAT-AM.

The "Friday With Frank" package has already been sold to KGIL-AM in Los Angeles, and to WJAR-AM in Providence, R.I., and to WGR-AM in Chicago. It is also being considered by stations around the country.

The specially packaged program not only features the music of Sinatra, past and present but also special guest interviews with music name ranging from Beverly Sills and Rod McKuen to Harry James and Steve Lawrence.

This week, Banks' WWDB-FM show host, Mark has customized the music of Sinatra for WNYF-AM in New York, and travels to the NBC-owned and operated station for a live three-hour broadcast every Saturday night.

Orange Productions is also preparing an additional package for syndication, called "The Music Machine," currently heard on WWDB for an hour each day from 10 p.m. the only day the station plays music instead of talk all night.

This show features Tony Bennett, Vic Damone, Mel Torme and other jazz and MOR performances, selected heard at the AM-FM band. Mark, who was basically a jazz deejay at the station, began his Sinatra show in 1965. He has been in it for a little over 10 years. Mark asked listeners for their preferences—an hour of Miles Davis or Frank Sinatra. The rest is radio history.

However, because of their length, Donovan points out that they don't have the ability to sell an image. "They're almost subliminal," he says. "You can sell the call letters but you can't tell the listener what the station is about unless they're up against Budweiser spots and all other musical programming."

The kind of jingles used to sell and create an image, says Donovan, takes longer to create and also run anywhere from 45-65 seconds. "They're written and arranged in a style that is intermeshed with the music the station plays. They address themselves to the listener's lifestyle."

"We paint a picture of the listener or station and develop it. Everyone thinks of them as songs except they are shorter and have call letters."

Donovan says that on many occasions, the jingles are so musically appealing that requests often come in, asking if there that you know you've sold the station."

Before creating a jingle, Donovan and his staff listen to station air checks, work with research and management people, study ratings and the kind of music the station plays and basically know the station as best possible.

All jingles are produced in-house. Each jingle costs out in five days. The cost for an original jingle is any where from \$1,800-\$4,000. They are then licensed to the station for a set period of time.

Donovan says the technical process of putting together a jingle is the same as for a recording. "You need a good initial concept, a good lyne, melody and arrangement."

Today, the production staff of about 25, most of whom are writers, producers and arrangers with studio players hired to perform.

When Tuesday Productions was formed nearly four years ago, Donovan, a former program director and disc jockey, says that jingles were looked upon "apathetically."

"The previous approach to them was freebie and endpoint. Our approach is from a marketing and advertising standpoint."

Program directors are more analytical and look at jingles from the viewpoint of what they can do for them. They've stopped listening for mere reaction value to more of an image value."

Tuesday Productions is reportedly the largest producer of progressive promotional jingles and numerous close second to TM Productions in Dallas in production of radio jingles. It has about 600 broadcasting clients in the U.S., Canada and Australia. That total includes about 300-350 radio stations and an additional 350 tv stations.

Chicago WJKL-FM Trying Format Shift

CHICAGO — WJKL-FM's shift toward a more mainstream appeal automated format is being consulted by Doug Scott of Century 21 in Dallas. The ultimate decision on whether the format was dropped in late July.

Say station manager Rick Jakle: "We're not playing as much new, obscure music. What we've done is take a progressive format and made it more mass appeal."

Meditatrend figures hear this out. In the January Mediatrend BLX did not get on the board, but in February it came in at 2.2 and by June was up to 2.5.



BREAKFAST PARTY—Atlantic Records Foreigner members sign autographs and answer questions for 400 fans which CHEZ-FM, Edmonton, had at a breakfast. From the left: Rick Nelson, Foreigner's road manager; Ian McDonald; Lou Gramm and Dennis Elliott.

KBLX-FM In Bay Area Succeeds Without 'Label'

By JACK McDONOUGH

BERKELEY — KBLX-FM, the new Inner City Broadcasting outlet here, is beginning to turn heads in the San Francisco area with a brand of programming that mixes a wide range of generally "guitar" musical tastes. The station's founders period go to its New York stations WBLS-FM and WLBM-AM.

When Inner City came in, both the AM and FM sides of KRE were broadcasting pure contemporary jazz, with the stations simulcast during drive times.

Hal Jackson, vice president of Inner City, explains they decided to move KRE-AM off as a jazz-oriented community outlet, with little change in format, "but we fine-tuned KRE-FM down to the most commercial stuff we had to get what we needed to call KBLX."

"A lot of people were waiting for us to go to New York disco but we didn't," he explains. "We laid back on the disco and simply started adding what we thought were the right things. We found that we could add reggae or Latin or even the Bee Gees and Barry Manilow and people would accept it."

"We found we could mix a Barbra Streisand tune with a Donna Summer tune and back it up with a nice jazz instrumental and it would work. It's the mix. Everything here depends on the mix."

"We elaborate on the internal industry problems caused by this approach."

"The record companies seem determined to put you on either their black list or their pop list. That frustrates me no end. They are saying, 'Play this, play that,' because that's their priority. But I want to get down to the business of playing music."

"I say, 'Can't I have the opportunity to listen for myself?' Won't you do that for me?" Because there might be a record on the black list that I like. Kenny Rogers song I'll add."

"I heard that it's at a friend's house, and that's when I added it. I wasn't serviced with it. And that song became a hit on black radio."

"I'm at the point where I'll beg for stuff. My feeling is, 'Why can't I want everyone to listen to us?' You know, people don't have to automatically hate Barry Manilow. You can add a Manilow tune, and if it's the right time, if it's worked in there before, people are not going to get mad about it."

"Most of all I want it to be known and understood that we're a general market station."

Because of her experience on the East Coast Mire seems particularly aware of the love of music in the Bay Area. "I really can't believe the level of appreciation here. People here really listen. They know exactly what they're hearing. And if they don't know they call and ask, 'What was that and where can I buy it?' That never happened nearly so much in Boston and New York. That's why we're helping to sell a lot of records."

Mire says KBLX plays mostly albums cuts from a list that generally runs from 85 to 95 titles each week. The station adds about five LPs per week.

"We try to add at least two cuts, but no more than three. We play two oldies per hour and that's all. People like oldies but they don't want them that often. That's one of the best things about this format."

"It's very popular. Except for those two songs you hear nothing in the hour that's more than a year old."

"We're trying to appeal to a grown-up people, people who like to hear a hit but who don't want to hear it every 90 minutes. We'll touch the same artist about once every five or six hours; one album might get played four or five times."

Mire and Jackson agree that "we want to keep KBLX real clean, music all the time," while utilizing KRE as the community outlet.

"Even without the ratings," says Mire, "KBLX has a rabid following, and it can gamble more. It can go into a community center and do a four-hour remote, and its listeners will come."

"For example, KRE recently drew 4,000 persons to an event at an Oakland city park, where it presented five bands selected from hundred of local tapes that had solicited and auditioned. It drew 4,000 with no outside promotion at all."

KBLX also benefits from a new transmitter located in San Bruno south of San Francisco.

"One of the things we found out when we came in was that most of the old KRE signal was going right out to sea. So we raised the transmitter, directed it into land, and now we have good coverage as far as San Jose and Sacramento."

The new station at KBLX features Tony Korn, 6 a.m.-10 a.m.; Clifford Brown Jr., 2 p.m.-6 p.m.; Leslie Stovall, 8 p.m.-10 p.m.; Sylvester Jackson, 10 p.m.-2 a.m.; and Al Glenn, 1 a.m.-6 a.m. Frank Hayne is general manager for both KRE and KBLX.

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FROM NAME BANDS TO STUDIO

'Skunk' Reverses Usual Musician Career Switch

By SHAWN HANLEY

LOS ANGELES—Jeffrey "Skunk" Baxter, former guitarist with the Doobie Brothers and Steely Dan, prefers a career diverted from top group association in order to develop his other talents.

Baxter, who is already immersed in a prolific career of session work and independent producing, calls the move a "reversal of the standard pattern" of a musician's growth, which is usually a graduation from session player to group member.

"I think it's important the security of being in a band," says Baxter. "I'm a Doobie Brother for four years. I'm a more disciplined, flexible musician because I can experiment in all areas of music. I also work better without the cradle of security."

"If you don't take advantage of all your abilities," the 31-year-old Baxter philosophizes, "they'll atrophy."

Explaining why he decided to go

independent last year just as the Doobies achieved superstardom, he says, "It made sense to leave while I was hot. A bullet isn't only as fast as the charge behind it."

Baxter, who scored his most

memorable session spot on Donny Summer's Grammy-winning "Hot Stuff," complains of the "pressures heaped on a successful band."

"The pressure is aware," he says, "of the bottoming out of profit."

"The members run the risk of becoming isolated, frustrated, and insecure in a supergroup situation. It's ugly when insecurity manifests itself in the music and personalities of the band," he says, adding, "Interrelationships can get polarized."

Baxter, who doubled as a session player during his Steely Dan days from 1972-75, has guested on the albums of such varied artists as Barbra Streisand, Linda Ronstadt, Elton

John, Peter Frampton, the Spinners, Carly Simon, Dolly Parton, Glen Campbell and Burton Cummings.

The independence of a session player is just one of the lures that drew Baxter to freelance work. He also feels it's polishing up his musicianship. "When you're a studio musician, you're there solely on your ability, so you can't help but improve. There's no room for ego."

Financially, Baxter's steady flow of work makes for a sound career. "I've never been afraid of touring. I've always found that session work helps me unscramble my brains from the road."

When Baxter gets the yen to play live, he heads down to Doug Weston's Troubadour for impromptu appearances with the local L.A. outfit Billy & the Beaters. "I've been doing that ever since I stepped behind the glass since his first production job three years ago on the first album by CBS' Paul Bllass Band."

He's since taken charge of the latest albums by Nazareth and Livingston Taylor. In October, he plans to work again with Nazareth. He also has production plans involving Ron Wood, guitarist/songwriter Eric Johnson and huddling rock band Skeeter.

Baxter is also devoting more time to the building and renovating of guitars—a passion he's nurtured since the early '60s when he worked in a guitar shop in New York. It was in those teen years, Baxter recalls, that his zeal for guitar playing and composition took root, and hence his 15-year love affair with the instrument.

Baxter's latest enterprise is the development of the guitar synthesizer, a newfangled keyboard instrument, for increased commercial use. Working in conjunction with the Roland Corp., a Los Angeles-based firm pioneering the guitar/synthesizer cross product, Baxter headed in one of the most recent for tracking on the site cut of Donna Summer's "Bad Girl" LP.

Baxter, presently without any label affiliations, doesn't perceive one role as more important than the other at this point, though they do concede that he "plays guitar best." Joining a band in the future is a possibility, he says, "if the chemistry is right."

Surprisingly, the only area Baxter has yet to develop, and he responds to the void with an enthusiastic, "That's next."

Toronto Site Of YouthExposition

LOS ANGELES—The Don L. Branker Organization and Mellow-Mania Productions will coproduce AT-1, a youth culture exposition to be held in the Toronto area next summer, reports Ron Oseas, executive producer of the Toronto-based Mellow-Mania.

AT-1, which has been in the planning stages for more than two years, will spotlight the youth culture. More than 100 acres have been set aside for corporations to present exhibits of products geared toward youth. Negotiations are underway for television, feature film and record projects pertaining to the event.

Bianker produced *El Jams* I and II and hosted ABC-TV's "In Con-



Billboard photo by Richard Schulman
WINTER VISIT—Johnny Winter joins Son Seals onstage at the '80s club in New York during a recent performance by Seals.

Banner Season At Artpark In Buffalo

By HANFORD SEARL

BUFFALO—Emphasizing low ticket costs and a varied musical program, the nearby state-subsidized Artpark project is completing its sixth and reportedly most successful season.

The 200-acre park, complete with a 4,000-capacity theater, has again featured opera, dance and musical productions as well as its fourth annual jazz festival.

Situated 35 miles north of Buffalo, Artpark presented Sarah Vaughan with the Rochester Philharmonic, the Preservation Hall Jazz Band and the Buffalo Philharmonic. John Williams was also there.

This year's jazz festival is scheduled to showcase Oscar Peterson and Joe Pass, Helen Humes, the Heath Brothers Quintet, Mongo Santamaria and Betty Carter with Art Blakey.

Precious jazz artists have included the Duke Ellington Band, Dizzy Gillespie and Clark Terry, according to executive director David Madland. The lower cost tickets, priced from \$15 lawn seating to \$6 inside, has attracted the best attendance yet to the facility.

About two-thirds of Artpark's \$2.6 million operating budget is underwritten by the state legislature.

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white 25% of the cost is offset by ticket sales and 10% through fund-raising and private donations.

"Although our attendance was down 5% last year because of the bad economy, this year's figures are the best ever," says Midland.

A programming staff of four, which includes Midland and Jane Ward, production director, evaluate programs, artists and groups during the winter months when Artpark is closed.

When Artpark first opened in 1973, such commercial acts as Gordon Lightfoot, Leo Sayer, Chic Corea and the Oak Ridge Boys played the rural, Niagara River setting.

Poor attendance, competition with already established commercial outlets and rising entertainment costs ended that type of programming.

Midland admits competing with nearby cultural groups such as the Stratford Festival in Canada, Chautauqua in Southwest New York and Saratoga Performing Arts near Albany.

Both PBS-TV and National Public Radio have broadcast "In" as well as on tape from Artpark, which is set in a wooded, picturesque area above Lake Ontario.

Atlantic City Readies Autumn Lineups

ATLANTIC CITY, N.J.—Name talent will dominate nightlife here for the coming season, although most gambling casinos and hotels are prepping production revues.

The biggest names will hold forth at Resorts International, Caesars Atlantic City, Trump Taj Mahal, Showboat, the Plaza and the Tropicana. Colin Wilson, the hotel's new vice president in charge of entertainment, says there are no plans to reduce the entertainment budget and all contracts, extending into 1981 and 1982, will be honored.

However, in the first major decision on bookings since Tibor Radus resigned as the hotel's entertainment director in July, the Atlantic City International last week cancelled Liberace's Nov. 3-9 run, which the Radio City Cuts Rockettes were also to make their debut. It was reported that Liberace's date has tentatively been rescheduled for next spring.

But even without Liberace, Revere has a strong music lineup with Tom Jones (Sept. 1-6), Lola Falana (Sept. 12-14), Earth, Wind & Fire (Sept. 15-17), Diana Ross (Sept. 18-21), Anthony Newley (Sept. 26-28), David Bromberg with Stephanie Mills (Oct. 4-5), Tony Bennett (Oct. 17-19), Don Rickles

with Steve Lawrence (Oct. 24-26), Engelbert Humperdinck (Oct. Nov. 11), Dona Summer (Nov. 10-12), Dolly Parton (Nov. 17-23) and Diana Ross (Nov. 24-29).

The Brighton Hotel and Casino, the resort's newest hotel, opened Aug. 17, 1980. Since then, Al Jarreau and Janis Joplin, until its musical revue, "Hello Broadway," opened Oct. 2, entertainment director Si Zentner has set a variety of MOR performers.

Zentner, remembered as a leading jazz trombonist with Jimmy Dorsey and Harry James before stepping out with his own big band, is producing the "Broadway" revue.

MAURIE GRODENKER

Townplay Township

• Continued from page 22
ing match and concerts by Southside Johnny and Franklin Vall

Consequently, Dick Clark produced the show, which has been at least through scheduled shows by Whispers and Shalamar. Dick Clark's Good Old Rock 'n' Roll, and Chicago through Sept. 23.

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Talent

Talent In Action

GLADYS KNIGHT & THE PIPS

*Roxie Los Angeles
Tickets: \$10*

Gladys Knight sang too many wars calling pleasure but indispensible M&M material and playing to polka bar restaurant supper club audiences until why it was a treat to see her work better. She opened with "I'm still in love" even new album cuts from her opening new notes. But like it's been several years since they had on LP as well record at the Ashford & Simpson produced "About Love."

As always the best part of the act was Knight and the Pips in tact, seemed a bit startled by the degree of enthusiasm with which they were greeted. It has been awhile, one supposes, since the group last opened with such energy even new album cuts from her opening new notes. But like it's been several years since they had on LP as well record at the Ashford & Simpson produced "About Love."

A few of the songs were stretched beyond their optimum time limits, but for the most part the show was a good one, the first half of its 85 minute set without a hitch.

But then after a spirited version of "Midnight Train To Georgia," the show shaded off the tracks.

Knight and the Pips are happily together again after a few lean years, and songs which launched her dad earned repartee on one of the rock solid salable standards of pop music. But both entities still have spots in the show, flying in the face of the near unanimous verdict that this is act that achieves its greatest impact as a whole.

It's a good show, offering pretty full performance of "She's Like Me" and "This Is It," replacing equally pretty, equally superfluous renditions of "What A Fool Believes" and "Love You Inside Out," which it covered in its show last year.

Knight and the Pips are a solid turn-the-page act. They sing "Don't Be Cruel" but save most of it offstage while a massive ensemble of Knight highs and negatives, Gimme Five, danced onstage. That was perhaps a production necessity, the stage was already overcrowded with a 20 member orchestra, lauging a lot from the performers to the audience.

A big letdown from the performers to the audience came with a rather tame reprise of "I Will Survive." When Gloria Gaynor's hit version of the song was an up-tempo, discounted romp, Knight played it as a slow, intense soul ballad. It's as cosy a song selection as when Knight chose to cover "The Way

We Were" in 1974, virtually redefining the Barbra Streisand anthem.

The show was the first of a tour night stand which marked the group's first local appearance in three years. The Pip sisters' Aug. 10 date is a higher intensity, unrehearsed version of Green, Green, a rather vanilla Vegas-style lounge singer. He'd be great on afternoon TV, but why he was booked here was anybody's guess.

PAUL GREEN

TALKING HEADS

*Pepper Music Festival, New York
Tickets: \$1.55*

We look a little different than we did last time we were here," Talking Heads leader David Byrne told an overflow crowd at the Wollman Rink in Central Park Aug. 10, introducing the now expanded and funkier Talking Heads.

The four original Talking Heads members remained the same, but joining Byrne, keyboard player Jerry Harrison, bassist Tina Weymouth, and drummer Chris Frantz were six other musicians including P-Funk keyboardist Bernie Worrell, bass players Butch Davis, and singers Noreen Hurley and Boettie McDonald.

This is the lineup that played at the recent Canadian Heat festival where it stole the show. In its 14 song, 90 minute set here it had the audience cheering for more, despite the fact that the rest of the set was a bust.

Then they transformed "Psycho Killer" into "I'm Dying." "Take Me To The River" and one or two other compositions from its previous LPs, most of the set consisted of new works that will appear on its next LP. "Memorize" among the new compositions is "Gross," expertly delivered by Byrne in a laconic

Despite its moderate hit with Green's "Take Me To The River," the Head's music has always been white, arty and somewhat quirky.

To hear it fleshed out with additional keyboards and vocals, and given a more solid & #8226 base is a welcome surprise.

Despite the new music, it's once rhythmic, harmonically, harmonically and metronomically, yet also danceable and easily accessible.

The current lineup of the band is by no means small, says See Records, the band's label. However it does indicate a new direction for the band which should lift it beyond being the darling of critics into the mass acceptance the band so richly deserves.

ROMAN ZOKAZ

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To hear it

Counter-point

Word Records Stretching Out, Wooing Al Green

By JAMES WILLIAMS

LOS ANGELES. It appears that Al Green, the robes-tossing singer with a string of R&B hits to his credit, is being wooed by Word Records.

The Mighty Clouds of Joy, who moved from MCA (they were originally signed to ABC), also are reportedly gearing up to sign with Word.

It's no secret that Word has for some time been eager to fully get back into the black gospel area. The label is primarily known for its contemporary Christian music. However, it owns and operates Myrrh Records on which new the black artist signings will relocate product.

Seven years ago Herb Alpert and the Tijuana Brass were signed to Myrrh. Last year the Rev. Jesse Jackson's "PUSH For Excellence" LP was released on the label and Billy Preston has released product on Myrrh, most recently an LP entitled "Universal Love."

But Word took the big step a few months ago when it formed a black music division headed by James Bullard as general manager of the division. Shirley Caesar was the first signing for the new division.

As for Al Green, he decided to return to gospel singing some time ago, but not before he turned in some disappointing record sales at Cream/Hi. His last label affiliation, though, is still a mystery, however.

Green never left church, however, performed a religious edifice himself in Memphis for more than \$250,000, which he reportedly sold.

Green is said to have approached

Cream with the idea of recording

gospel but company executives re-

portedly frowned on the idea.

The singer/writer/producer is set to perform at the World of Gospel DJ Award dinner at the Georgia World Congress Center in Atlanta Saturday (20). Don Thomas, a new artist signed by Word's black division, also is scheduled to perform.

According to James Bullard, the awards (a first) are appreciation and recognition honors for support of gospel music.

Bullard notes that 75 gospel DJs from across the state of Georgia, along with their guests, are invited to the event.

Word has locked in Georgia's Music Week Celebration running Saturday (13) through Sept. 21, making the awards an official part of the week's activities.

High-profile personality has at WLAC-AM in Nashville has been tapped as MC along with Syretha Tinsley, general manager of Atlanta's WAOX-AM and daughter of Bill Summers, owner of Louisville's WLOV-AM.

Bullard says he is looking at the possibilities of similar awards in other states.

Malice Records is signing new acts to balance its veteran artist roster. The label recently signed Shai Nuji a Jackson, Miss. group, with a new single "It's Alright." The group was previously with Ruby Wilson, also recently signed with a new LP entitled "Ruth."

"She [Wilson] was one of the most prepared artists I have ever worked with—or for that matter ever heard,"

(continued on page 23)

Billboard Hot Soul Singles™

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The Week Last Week	Week of Release	Title, Artist (Label, Label & Lister / Distr. Label) (Publisher, Licensee)	The Week Last Week	Week of Release	Title, Artist (Label, Label & Lister / Distr. Label) (Publisher, Licensee)	The Week Last Week	Week of Release	Title, Artist (Label, Label & Lister / Distr. Label) (Publisher, Licensee)
Chart	Chart	Chart	Chart	Chart	Chart	Chart	Chart	Chart
★ 2 12	GIVE ME THE NIGHT—George Benson (J. Imperio/M. Warren/Bruno C. 45165)	★ 34 7	A ROMANCE—Jesus Girls (D. Givens/R. Williams/C. 45111)	★ 77 3	MAKE ME YOURS—High Energy (Ed. Channing/G. Gordy 7187)	10	LOVE'S A LIE—Shirley Caesar (G. Gordy 7188)	10
2 1 10	UNFORGIVEN—Don Williams (E. Edwards/M. Rodgers/Wilson 4164 (Columbia))	35 13 12	OLD-FASHION LOVE—Gladstones (M. Anderson/Wilson 4165)	69 70 4	SUNRISE—Shirley Caesar (G. Gordy 7189)	10	WE ARE THE CHAMPIONS—Queen (R. Warwick/P. Merson 4166)	10
3 3 11	CAN'T WE TRY—Taddy Pendergrass (A. Franklin/C. 45167)	★ 41 6	TREASURE—The Brothers Johnson (J. Temperton) ADR 2754 (Whitney 4167)	★ 78 3	SAVE ME—Over Easy (G. Krueger/R. Williams/C. 45120)	10	WALKIN'—Lionel Richie (G. Gordy 7190)	10
5 5 8	GIRL, DON'T LET IT GET YOU DOWN—Ozone (U. Money L. Smith A. Weisz B. Ford S. S. Sanderlin/C. 45168)	38 29 6	FUNTIME—Peabo & Harry (P. Peabody/H. Simeone/C. 45169)	71 72 3	OUT THERE ON MY OWN—Ingrid C. 45170	10	IF YOU WANT TO SAY IT—Lee DeWyze (J. Jackson/C. 45171)	10
5 4 14	THE BREAKS—Barrie (U. Money L. Smith A. Weisz B. Ford S. Sanderlin/C. 45170)	★ 44 7	TASTE OF BITTERNESS— LOVE—Shirley Caesar & The Pips (D. Givens/R. Williams/C. 45171)	72 73 5	DO YOU WANT TO SAY IT—Lee DeWyze (J. Jackson/C. 45172)	10	NIGHT TIME LOVER—The Jackson 5 (Jackson 5/C. 45173)	10
★ 15 7	FUNIN' FOR JAMAICA—Tom Grimes (G. Gordy/C. 45173)	40 14 12	BACKSTROKIN'—Funkadelic (P. Funk/C. 45174)	★ 80 2	TRIPPING OUT—Larry Mathews (S. Hayes/C. 45174)	10	DO IT—The Jackson 5 (Jackson 5/C. 45175)	10
★ 12 11	WHO RECEIVES—Mattie Hunter (M. Henderson B. Jacobs/C. 45175)	41 23 22	TAKE YOUR TIME—S.O.S. Band (N. Crayton/Sophia/L. Jackie 45175)	75 76 3	DON'T BE SLAM—Larry Butler (S. Hayes/C. 45176)	10	HELP FROM MY FRIENDS—Part 1 (The Jackson 5/C. 45177)	10
9 9 13	I'VE JUST BEGIN TO LOVE YOU—Donald (Shirley Caesar/S. Hayes/C. 45176)	42 31 10	LUVIN' MARVIN—Marvin Gaye (M. Schneider T. Agepstein/C. 45177)	★ 82 2	HURRY UP THIS WAY AGAIN—Shirley Caesar/C. 45178	10	DO IT—The Jackson 5 (Jackson 5/C. 45179)	10
10 8	SHAME YOUR PANTS—Gloria (Blackwood/C. 45178)	43 34 12	FOR THOSE WHO LOVE YOU—Shirley Caesar & The Pips (D. Givens/R. Williams/C. 45179)	★ 84 2	HELP FROM MY FRIENDS—Part 2 (The Jackson 5/C. 45180)	10	DO IT—The Jackson 5 (Jackson 5/C. 45181)	10
11 5 11	SOUTHERN GIRL—Barry (G. Gordy/C. 45180)	★ 52 4	GIVE IT ON UP—Wanda (H. King L. Money/T. Motte/C. 45181)	★ 85 2	CAN'T HELP MYSELF—Part 1— (The Jackson 5/C. 45182)	10	DO IT—The Jackson 5 (Jackson 5/C. 45183)	10
11 6 10	LOVE DON'T MAKE IT RIGHT—Abbie & Sonja (E. Akbari V. Samuels/C. 45182)	★ 56 3	MY PRAYER—Rev. Gustavus & Brown (J. Kennedy C. Baugher/P. Preller 2716)	★ 86 2	DOES IT FEEL GOOD—E. St. Express (H. Holt P. Price/C. 45184)	10	DO IT—The Jackson 5 (Jackson 5/C. 45185)	10
12 7 20	OH IF I'M A MILLION YOU—Larry Crosson (U. Money L. Smith B. Ford S. Sanderlin/C. 45185)	46 42 11	I LOVE THE WAY YOU LOVE—Phoebe Penny (P. Bryant/C. 45186)	★ 87 2	NEW ENTRY	10	DO IT—The Jackson 5 (Jackson 5/C. 45187)	10
13 6 11	REFUGEE ARE WE—Don Williams (E. Edwards N. Rodgers/C. 45186)	★ 53 5	SOUL SHADOWS—Crown (D. Givens/C. 45187)	★ 88 2	NEW ENTRY	10	DO IT—The Jackson 5 (Jackson 5/C. 45188)	10
17 7	LET ME BE YOUR ANGEL—Stacy Lattisaw (M. Henderson B. Jacobs/C. 45187)	★ 57 5	COMING HOME—EARTH M. Weston A. Hunt D. Edwards/D. Edwards (Weston/C. 45188)	★ 89 2	NEW ENTRY	10	DO IT—The Jackson 5 (Jackson 5/C. 45189)	10
6 6 16	WHERE DID WE GO WRONG—LTD (G. Gordy/C. 45188)	49 49 8	SHAKE IT UP—R.P. (R. Partridge/C. 45189)	★ 90 2	NEW ENTRY	10	DO IT—The Jackson 5 (Jackson 5/C. 45190)	10
16 16 11	RESCUER ME—I'm A Teen Of You (J. Jackson/C. 45190)	50 45 13	NO HANGUPPING—R. Partridge/C. 45190	★ 91 2	NEW ENTRY	10	DO IT—The Jackson 5 (Jackson 5/C. 45191)	10
18 10 10	BIG TIME—Bobbi Jean (J. Jackson L. Jackson S. Bernstein/C. 45191)	53 46 13	JO 10—No Snag (P. Judge R. Gordy L. Motte/C. 45191)	★ 92 2	NEW ENTRY	10	DO IT—The Jackson 5 (Jackson 5/C. 45192)	10
20 11 11	MAGIC OF YOU—Crown (M. Henderson/C. 45192)	52 47 10	LET ME DOWN—Gladstones (M. Anderson/C. 45193)	★ 93 2	NEW ENTRY	10	DO IT—The Jackson 5 (Jackson 5/C. 45193)	10
24 6 26	NEVER KNOW LOVE LIKE THIS BUT I DO—Barry (J. White & Leon 20th Century Records/C. 45193)	★ 63 5	OPHIMATIC—Shirley Caesar (H. King N. Holden/C. 45194)	★ 94 2	NEW ENTRY	10	DO IT—The Jackson 5 (Jackson 5/C. 45194)	10
25 7 7	AMERICA—Barry (J. White L. Leon 20th Century Records/C. 45194)	54 48 23	TAKING YOUR SPACE AWAY—Timi Dakor (S. Webster F. Dennis/Henry 2994)	★ 95 2	NEW ENTRY	10	DO IT—The Jackson 5 (Jackson 5/C. 45195)	10
40 4 40	MORE BOUND BY THE OUNCE—Jaice (J. Jackson/C. 45195)	66 6 4	YOU AND ME—Rev. Gustavus & Brown (J. Kennedy C. 45196)	★ 96 2	NEW ENTRY	10	DO IT—The Jackson 5 (Jackson 5/C. 45196)	10
26 7	NO NIGHT SO LONG—Donna Williams (K. Wren J. Jennings/C. 45196)	55 6 4	UNLOCK THE FUN—Gladstones (M. Anderson L. Holden/C. 45197)	★ 97 2	NEW ENTRY	10	DO IT—The Jackson 5 (Jackson 5/C. 45197)	10
27 4	HEY THERE—Barbara (J. Jackson/C. 45197)	56 6 4	PUSH PUSH—Brick (H. King N. Holden/C. 45198)	★ 98 2	NEW ENTRY	10	DO IT—The Jackson 5 (Jackson 5/C. 45198)	10
28 7	CHARGE—Gloria (G. Gordy/C. 45198)	57 54 12	HERE'S A BRASS—Barry (J. Jackson/C. 45199)	★ 99 2	NEW ENTRY	10	DO IT—The Jackson 5 (Jackson 5/C. 45199)	10
33 4 44	ANOTHER ONE BITES THE OUNCE—Queen (Queen/Green/Brown/C. 45199)	★ 68 3	I NEED YOUR LOVIN'—Timi Dakor (J. White G. Gordy M. Henderson/C. 45200)	★ 100 2	NEW ENTRY	10	DO IT—The Jackson 5 (Jackson 5/C. 45200)	10
22 10 20	PAPILLON—Charla Alar (J. Jackson/C. 45200)	67 3	RED LIGHT—Lionel Richie (G. Gordy/C. 45201)	★ 101 2	NEW ENTRY	10	DO IT—The Jackson 5 (Jackson 5/C. 45201)	10
36 5 35	POP IT—One Feature (A. Hunter E. White/C. 45201)	60 61 7	BABY WHEN LOVE IS IN YOUR HEART—Ime Simon (D. London F. Asua M. Henderson/Perez 5001 (London/C. 45202)	★ 102 2	NEW ENTRY	10	DO IT—The Jackson 5 (Jackson 5/C. 45202)	10
25 6 25	I TOUCHED A DREAM—The Delta (J. Jackson/C. 45202)	61 50 11	HEY LOVER—Crown (J. Robert J. Smith A. Carter S. Dobie M. White/C. 45203)	★ 103 2	NEW ENTRY	10	DO IT—The Jackson 5 (Jackson 5/C. 45203)	10
29 25 11	I JUST WANNA DANCE WITH YOU—Therese (J. Phillips A. Ferguson/C. 45203)	62 51 12	I ENJOY THAT—Rev. Gustavus & Brown (J. Kennedy C. 45204)	★ 104 2	NEW ENTRY	10	DO IT—The Jackson 5 (Jackson 5/C. 45204)	10
30 30 8	QUEEN OF CREAM—Markham (J. Jackson/C. 45204)	★ 73 3	EVERYTHING'S GOOOD ABOUT YOU—Rev. Gustavus & Brown (J. Kennedy C. 45205)	★ 105 2	NEW ENTRY	10	DO IT—The Jackson 5 (Jackson 5/C. 45205)	10
31 23 15	I CAN'T GET OVER LOSING YOU— The Delta (J. Jackson/C. 45205)	★ 89 2	MIRACLE MAN—One Leisure (R. McCoy/L. Lindgren S. Phillips/P. Johnson (One Leisure/C. 45206)	★ 106 2	NEW ENTRY	10	DO IT—The Jackson 5 (Jackson 5/C. 45206)	10
32 22 9	YOU'RE SUPPOSED TO KEEP LOVE FOR ME—Jeffrey Johnson (G. Gordy/M. Gordy/C. 45206)	★ 81 2	GIMME WHAT YOU GOT—N. Morris (J. Lewis & Jerome Morris/C. 45207)	★ 107 2	NEW ENTRY	10	DO IT—The Jackson 5 (Jackson 5/C. 45207)	10
34 37 7	I HEARD IT IN A LOVE SONG—Edith Wharber (G. Gordy L. Wharber L. Jones/C. 45207)	★ 74 3	HEARTACHE NO. 5—Delphine (J. Gordy M. Gordy/C. 45208)	★ 108 2	NEW ENTRY	10	DO IT—The Jackson 5 (Jackson 5/C. 45208)	10
35 25 15	THE FEELING RATED X—Carl Carlton (G. Gordy/C. 45208)	★ 75 3	THIS FEELING RATED X—Carl Carlton (G. Gordy/C. 45209)	★ 109 5	NEW ENTRY	10	DO IT—The Jackson 5 (Jackson 5/C. 45209)	10

(continued on page 23)

Bare Hathaway Award Winner Oct. 1

LOS ANGELES—Presentation of the 1980 Donny Hathaway scholarship award will be made Oct. 1 at the Roxy here. It will be followed by benefit performances by Solar acts the Whispers and comedy artist Vinnie West.

The Donny Hathaway Scholarship Fund was established last year by Dick Griffey, president of Solar Records, for music students to continue their studies. The fund's board of directors is now selecting a winner from applications submitted based on academic grade point averages, background, and career objectives and references.

The winner will receive a \$5,000 scholarship to be presented by members of the Hathaway family, who were the recipients of 1979's \$25,000 donation.

A representative of Howard Univ. will also be in attendance to receive

a \$2,500 scholarship for the university, which the late Hathaway once attended.

Additionally, a drive is underway to have Oct. 1, Hathaway's birthday, proclaimed as Donny Hathaway Day nationally.



GOLD HANDSHAKE—Dick Asher, deputy president and chief operating officer of the CBS Records Group, left, congratulates Teddy Pendergrass on the success of his "TP" album which has passed gold on its way to platinum. Looking on is Tony Martell, vice president and general manager of the CBS Associated Labels.

Thomas Enjoys Frenetic Summer

By ROBIN WELLS

NASHVILLE—Veteran artist B.J. Thomas is adeptly balancing a myriad of summer projects. Recent activities include appearances on the "Grand Ole Opry," work on his second book, the formation of a total management firm and the completion of both a television special and a movie.

According to Thomas, the highlight of his year has been his recent debut and several subsequent appearances on the "Grand Ole Opry." His performances were spiced by some of his best-known hits, such as "Another Somebody Done Somebody Wrong Song" and "Raindrops Keep Fallin' On My Head."

His month-long stay in Nashville has been followed by work on his second book, which he is co-writing with his wife, Gloria. Tentatively entitled "Into Reality," the autobiographical account picks up where "Home Where I Belong" leaves off. The first book, published several years ago, deals with Thomas' drug-riddled early career days and his subsequent transformation into a born again Christian.

"I'm focusing right now on the relationship between the Christian experience and its impact on our lives," explains Thomas. Revelle will publish the account, which is set for an early 1981 release.

Both a PBS-TV special and a live Singing LP are slated for a fall release. Filmed in Rockford, Ill., the special explores concert takes with interviews of Thomas' family, friends and playmates. A live LP produced by Chris Christian was cut during a recent Dallas performance.

Still in the embryonic phase is "Singin'," a total management firm Wright Revelle Inc. The company should be established in its Dallas headquarters with full operations

underway by the end of the year. Clients include Thomas and gospel artist Edwin Hawkins, with the firm negotiating contracts with other name acts.

Thomas is quick to establish the company's range. "We're interested in being involved with the entire music industry, not just the gospel field," he says. The firm will handle all types of management, including booking, recording and public appearances.

One of the company's first priorities will be to clarify Thomas' image, that of a Christian artist who does not confine himself strictly to gospel music.

"I've had some problems image-wise," admits the artist. "So many people expect me to be an evangelist. But Christianity is a force in my life which allows me to project a positive attitude in all types of music."

"I'm thankful for my involvement with gospel music," continues Thomas. "But that image, like all labels, places restrictions upon an artist. I want to cut any song I like, without confining myself to a gospel context."

His new live LP, on which he sings a number of pop selections, is one example Thomas cites as evidence of his versatility as an artist. Another is "Walkin' On A Cloud," his recent song which enjoyed success on Billboard's Adult Contemporary chart.

Plans for the future involve a live LP, spaced with country songs, will further project Thomas' talents. The artist hopes to cut the album in Nashville, where he plans to spend some three to four months annually.

Thomas is also slated to appear as a panel member at Billboard's first Gospel Music Conference in Los Angeles, Sept. 23-26.

Imperials' Concerts

NASHVILLE—Concert tours highlight the Imperials' summer schedule. Performances at the Christian Bookellers Assn. convention in Dallas and the Christian Artists retreat in Estes Park, Colo., were included in their recent two-month tour. This month the group will plan the Midwest, with three appearances at Worlds Of Fun amusement park in Kansas City, before heading North for a weeklong tour.

The group also recently recorded a new LP, scheduled for release in early 1981, with their first Christmas album appearing on the market this fall. The group also recently taped a television special with Andrea Crouch.

Counter-point

• Continued from page 36
of," suggests Dave Clark of Malco. Clark has seen hundreds of artists in the studio in more than 40 years as a record promotion rep and record producer/writer.

"With 11 tunes in two days on Rhythm, the album includes everything from blues to disco," Clark adds.

Among Malco's veterans acts with new product are ZZ Hill with "Don't It Make Me Doin' Something To You?" and McKinley Mitchell has released "Poverty," a tune penned by Clark.

* * *

Remember . . . we're in communication, so let's communicate.



Soul LPs™

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Hot Week	Last Week	Label	Title	Hot Week	Last Week	Label	Title
★ 1	13	DIONNE	Shade It Down/MY WAY	★ 50	3	EMOTIONAL RESCUE	Reba McEntire/Billboard
★ 2	6	THE WHISPERS	Come Get Me/NIGHT	41	39	GO AGAIN THE WAY	T-Bone Walker/T-Bone
★ 3	5	THE WHISPERS	Long Distance/WE ARE	42	44	TRYING TO BELIEVE IN YOU	Garth Algar/ISO RS 3007
4	13	THE WHISPERS	P.F.F. /NIGHT	43	43	OFF THE WALL	Michael Jackson/Easy
6	7	JOY AND PAIN	Man/Capitol ST 31087	44	40	YOU AND ME	Ricke Roberts/RAM SP 4805
7	3	THE YEAR 2000	O.Henry/Atlantic 1000	45	46	UPRISING	Tommy Barnes/Island 12-PS 1000
12	7	THE WHISPERS	Don't Be Afraid	46	36	BLOW IT'S PARTY	Blow It/West World
★ 9	4	A MUSICAL AFFAIR	Autumn B/Simpson/Warren Bros.	47	22	IRON'S IN THE FIRE	Tanya Marin/Gold 31076
9	5	HEROES	Commodores/Motown 80-32911	48	48	TIME STANCES AT THE TOP	Gene Parker/TM 1000
10	15	LET ME BE YOUR ANGEL	Larry Lafferty/Let Me Be Your Angel	49	41	BEYOND	Reba McEntire/America SP 3717
11	11	ADVENTURES IN THE LAND OF MUSIC	Dewey Blue/Solar 10-1576 (RCA)	50	46	MIDDLE MAN	Boy George/Gold 3636
12	8	CAMEO	California/CGLP 2011	51	47	LOVE TRIPPIN'	Rebbie Jackson/Polydor 30-1970
17	4	WIDE RECEIVER	Michael Henderson/Buddah 805 (RCA)	52	53	ROUTES	Ramsey Lewis/Columbia 34-2642
13	12	5.05 Band	Toku NJU 1033 (CBS)	53	51	THE BLUE ALBUM	SD 1000/M & B/The Blues Foundation/Polydor 30-1971 (MCA)
15	4	REAL PEOPLE	Real People/SP 10016	54	52	PHARAOH'S BROTHER	Pharaoh Carter/SPI 12002 (MCA)
16	13	THIS TIME	Al Jarreau/Warren Bros. 3424	55	54	ROBERT FLACK FEATURING DONNY HATHAWAY	Robert Flack/Atlantic 1000
20	29	GARDEN OF LOVE	Spencer/Dream 10-1000	56	61	WAITING ON YOU	Rebbie Jackson/SPI 10012 (MCA)
18	9	CAMERON	Gloria Estefan/RCA 1031 (RCA)	57	56	LIGHT OF MY LIFE	Light Of My Life/MCA SP 12176
23	23	LOVE LIVES FOREVER	Mike & Gloria/Capitol SP 12097	58	53	BOUNCE, ROCK, SKATE, ROLL	Rebbie Jackson/SPI 10013 (MCA)
20	15	HOT BORDER	Spring SP 3-8276 (Polydor)	59	55	INVISIBLE MAN'S BAND	Invisible Man's Band/Atlantic 1000
21	22	NAUGHTY	Chaka Khan/Warren Bros. 30-1970	60	59	FOR WOMEN ONLY	For Women Only/Atlantic 10012 (MCA)
49	21	SHINE ON	LTD ASR SP 4803	61	64	PEPPLES AND PEARLIES AND	Pepples and Pearlies And/Atlantic 10013 (MCA)
23	24	NO NIGHT SO LONG	Rebbie Jackson/Atlantic 10-9706	62	62	STAMPANT	Stampant/Stevie Wonder/Gold 31072 (MCA)
24	21	AFTER MIDNIGHT	Montgomery/Telstar 10-36411	63	62	DR. JONES	Dr. Jones/Atlantic 10-9707 (MCA)
19	19	FRASHERY AND BLUES	Freddie King/RCA MCA 5274	64	60	POWER	Power/Atlantic 10-36415
32	4	FRINE	Frankie Ford/RCA RS 3000	65	57	STAMPANT	Stampant/Stevie Wonder/Gold 31073 (MCA)
27	20	SWEET SENSATION	Stephanie Mills/2000 Century T-1031 (MCA)	66	66	LIPPS INC.	Lipps Inc./Motown 805-3616
28	8	LOVING SWEET	A Man's Best Friend/Capitol ST 12089	67	67	GENTLEMAN RUFFIN	David Ruffin/Warren Bros. 30-1971 (MCA)
29	31	'80	Frankie Ford/RCA 10-9705 (RCA)	68	68	BAD BOY	Bad Boy/Polydor 30-19702 (MCA)
30	26	SHOOT ME	Barry White/Warren Bros. 30-19703 (MCA)	69	69	NIGHT CRUISER	Night Cruiser/Gold 31074 (MCA)
31	29	THE GLOW OF LOVE	Sheena/RCA 3418 (Warren Bros.)	70	70	HIPNOTISM	Hipnotism/Gold 31075 (MCA)
32	35	ONE WAY FEATURING AL HUDSON	One Way Featuring Al Hudson/Warren Bros. 30-19701 (MCA)	71	71	SHINE	Shine/Atlantic 10-9706 (MCA)
33	27	ABOUT LOVE	Stevie Wonder/Warren Bros. 30-19702 (MCA)	72	72	SHRAPNEL	Shrapnel/White Bond/Bell 1000
34	34	TOUCHED A DREAM	Al Green/Yellow Wig/Warren Bros. 30-19703 (MCA)	73	73	UNLOCK THE FURK	Unlock The Furk/Warren Bros. 30-19704 (MCA)
35	30	LET'S GET SERIOUS	2000 Century T-1030 (MCA)	74	74	WE MAY BEGIN	We May Begin/Warren Bros. 30-19705 (MCA)
36	13	SPECIAL THINGS	Forrest Sister/Sister P (Estates)	75	74	READY FOR LOVE	Ready For Love/Atlantic 10-9706 (MCA)
37	33	SPECIAL THINGS	Forrest Sister/Sister P (Estates)			A BRAZILIAN LOVE AFFAIR	A Brazilian Love Affair/Easy Fly 30001
38	37	LOVE JONES	Indigo Girls/Gold 31076 (MCA)				
39	13	DON'T LOOK BACK	Hatra/Coral/Coral ST 30709				

Sound Business / Video

Book 90% Winter CES Exhibit Space

LOS ANGELES Some 90% of the exhibit space for the 1981 Winter CES—scheduled for Las Vegas Jan. 8-11—has been applied for, according to the Electronic Industries Assn.'s Consumer Electronics Group.

More than 700 manufacturers have applied for exhibit space, with all space in the Las Vegas Convention Center already applied for. And 80% of the space in the nearby Las

Vegas Hilton and Jockey Club hotels have also been applied for. The remaining 10% of the available space in the Las Vegas Convention Center, double the space used in 1980 in the Hilton Hotel, and 50 more audio demonstration suites in the Jockey Club, will be an additional 30 outdoor exhibits for car stereo exhibitors between the Convention Center and the Hilton Hotel.

Philips Closing A U.K. Factory

LONDON Philips will close its only U.K. audio hardware factory in November, resulting in the loss of 390 jobs. The King's Lynn plant, which makes compact stereos and television cabinets, has lost nearly

\$12 million over the last five years, and workers there have been on short time since May.

High interest rates, a strong pound, static markets, intense import penetration and a swing from compact systems back to component units all these factors have contributed to the woes of the audio industry, says the British Radio Equipment Manufacturers Assn.

More than 50% of all companies are on short time. Thorn-EMI recently closed its plant at the Chiswick factory. Jack Oak has announced plans to halt U.K. manufacture of compact stereos by year's end, and Grundig is closing its Belfast factory which employs 1,000 workers.

The German-owned company has been making great efforts of late to update its rather old-fashioned image. Last month it announced it would sponsor a digital recording of Mahler's "Tenth Symphony" to be released by EMI in October.

BSR Introducing New Speaker Line

NEW YORK BSR, known as a manufacturer of turntables and equalizers, has now entered the loudspeaker business.

The new line of four speakers, called the Powerhandlers, ranges in price from \$1,995 to \$59.95.

BSR says it aims to make loudspeakers a major portion of its business and will sell the Powerhandlers through mass merchants, department stores and audio dealers. Delivery will begin by the end of September.

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SPECIAL DESIGNS ON REQUEST



TAPE TALK—Sightseers, left to right, Roy Segal, Fantasy Records; Paul Baba, Ampex director of product and market planning; J.D. Sharp, Bananas At Large; and Ampex national sales manager Richard Antonio enjoy a free moment on a chartered boat in San Francisco Bay. The boat took more than 40 recordings studios representatives and record distributors out during Ampex Corp.'s "Day On The Bay Seminar" given by the Magnetic Tape Division.

CALIFORNIA OUTLET PROSPERS

Audiophile Imports Mixing Well With Hardware At AudioSource

By JACK McDONOUGH

FOSTER CITY, Calif.—AudioSource, located in this landfill city 15 miles south of San Francisco, has developed a business that mixes importation and marketing of international state-of-the-art recordings with their own specialized lines of selected hardware products.

AudioSource president Norm Olson says that the company, which started out in the music hardware end but that now the emphasis is fully upon the import and audiophile labels. AudioSource represents.

The labels imported and marketed by AudioSource include Proprius, Lyncon and Opus 3 from Sweden; Accent from Belgium; Saratoga from Canada; and France, Nimbus and Merlin from England; and seven labels from Japan.

The Japanese companies represented by AudioSource are Philips; Philips Direct Cut; Mercury/Philips, which includes the Audio Check Series of 45 r.p.m. albums and the Audio Clinic Series of 33 r.p.m. albums; and Blue Note, East Wind, and Three Blind Mice.

AudioSource also handles worldwide distribution for four domestic labels: Mark Levinson (whose disks are recorded in the U.S. but pressed in France); Sound Storage, of Mill Valley, Calif.; Foundation for New American Music, specializing in new American compositions for orchestra; and Audionet label, which has just released first title,

"Heritage," featuring jazz guitarist Kenny Burrell with a lineup of equally well-known guests. The Burrell record, says Olson, is a Soundstream digital recording, mastered by A&M's Berne Grunman. The idea was brought to them by producer Jeff Weber, who had Burrell and company performing in a festival arranged at a通过对各种爵士乐音乐家的分析，他们发现不同的演奏风格对爵士乐的影响很大。结果，Olson说，"Heritage"是一张由九位爵士乐大师录制的黑胶唱片，每首曲目都有不同的演奏风格。

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AudioSource now has more than 400 outlets carrying all these labels. The albums are marketed to audio and record stores, but the network that utilizes some distributors but mostly sales rep companies in each of the Electronic Representatives Assn. regions

Some of the reps handle both the album and the hardware for AudioSource, but Olson emphasizes that "we are mostly looking for good record people now."

"I don't think there's anyone else in the country doing exactly what we're doing," says Olson. "We are handling exclusively premium price products and we have developed a sense of quality that we hold in our stores and record stores."

"We got into this when we were selling other hardware lines as distributors and developed a network in the audio industry committed to us that high-end gear would be easier to sell if there were decent records to play on," says Olson.

"So we thought, well, we know what the direct-to-disk people are doing, we know what the Japanese are doing, but maybe we could find material that is acoustically better

but that has some real musical integrity."

"Technology is just a tool. A painter can have the best brush in the world but if he can't draw he's not going to have anything."

"It seemed that where the audio-phonograph market was stuck, and we decided we could be the bridge between the Super Spectaculars and the Super Fiddle," says Olson, the conduit for the fellow in France who started off just wanted to record a fine antique instrument and who decided to go all the way with a state-of-the-art recording that would truly capture the even as it happened."

"We began with seven titles from Proprius and sold them exclusively to dealers. Then we found other dealers began to ask for more titles, and at the same time other labels were starting. 'Try us, but we'd like to be in record stores too! And record stores were also becoming more interested in audiophile product.'

"So almost immediately we saw ourselves in a position to sell to both hi fi dealers and record stores, and since then we've expanded to other record stores and stores who can present these records in the proper fashion—either stores that are specialized by type, or audiophile stores, or full-service stores like Tower."

Sales manager Brian Firestone says that AudioSource now has 800 to 1,000 accounts, which he estimates translates into about 2,000 stores points carrying AudioSource products.

Prices on product range from retail of \$1.98 (\$6.93 wholesale) to \$16.98 (\$9.59 wholesale). "The margins," says Olson, "are consistent with industry standards." The company expects the titles to grow by about 15% per year.

Firestone emphasizes the wide range of music on the various labels.

"We're not just an audiophile company, and we've been victimized to some extent by that perception."

Hardware currently sold by AudioSource includes the LS series of compact speakers, manufactured in Japan; SAEC state-of-the-art tone arms, turntable decks and mats; and their own house brand of high-fidelity headphones. "The reason we say the company generates about half its revenues currently from records and half from hardware, with some of the rep handling both sides."

Tape Briefs

Turtle Records & Tapes, a 12-store Atlanta retail chain, is the recipient of the Inventor's Award given by **BASF Systems** for excellence in the merchandising and distribution of BASF products. The award is a plaque which displays a piece of the original recording tape invented by BASF some 50 years ago. In addition, BASF has named the A.D. Segal Advertising Rep firm of upstate New York as winner of its Eastern Studio Award for its accomplishments in the Eastern U.S. region. According to BASF, the company built the brand over the year 1979 with a 300% increase and opened more than 30 new accounts.

Ampex is offering two new blank tape promotions based around new products just introduced at the Summer CES. The first offer will feature the new EDR (Extended Dynamic Range) 90-minute cassette and a "two-for-one" special offers dealers a 25% discount. The firm will also promote the new ELN (Extra Low Noise) C-90 cassette by offering a "Stackette Bonus Pack" containing three Ampex ELN 90-minute cassettes and one free six-shelf Stackette storage rack, a 20% savings to the trade. Shipping dates for both promotions will be Aug. 15 to Oct. 15, 1980.

Memorex recently ran a three-day promotion at the Federated Stores in Los Angeles comparing its own High Bias with other tapes using a GenRad real-time spectrum analyzer for technical comparison. According to Memorex, the GenRad test (which is also a focus of new Memorex prints) gives a graphic printout of signal-to-noise ratio and frequency response. The first 50 "challengers" in

Workshops At
67th AES Meet

NEW YORK—The 67th convention of the Audio Engineering Society (AES) will add a series of workshops to the technical sessions it has hosted in the past.

The convention, to be held here between Oct. 31 and Nov. 3, will feature workshops on digital editing, video for audio, small studio potential and high-speed duplication, among other topics. The organizers also report an increase in the number of technical papers to be delivered.

About 200 exhibitors are scheduled to have booths on the floor.

3 More Packages
By Mobile Fidelity

LOS ANGELES—Mobile Fidelity Sound Lab is releasing Olivia Newton-John's "Totally Hot," the Atlanta Rhythm Section's "Champagne Jam" and the Little River Band's "First Under The Wire" LPs as part of its Original Master Recordings series.

The titles, like others in MFSI's catalog, are limited edition, half-speed mastered audiophile recordings.

Windsor Growing

NEW YORK—Windsor Total Video has expanded its editing capabilities. The studio has added a ½-inch videocassette editing room equipped to use other SMPTE Time Code or Control track editing.

each store received a free High Bias tape for coming in, and special "buy-two-get-one-free" packs were sold near the GenRad set up.

TDK is making its revised "Guide to Cassettes And Recordings" available. Introduced three years ago, the TDK guide is designed to educate u

wider consumer audience to the technology and the art of proper audio tape recording. The 48-page booklet, which will be distributed through authorized TDK dealers, incorporates the latest developments in high bias technology as well as historic developments, such as tape

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Low frequency drivers: JA3882 & JA3881

The new JA3882 low frequency driver is specifically designed for high-efficiency sound systems. Its very high sensitivity level enables it to produce high SPL with less amplifier power. With large edgewound copper voice coil, durable cone assembly, and stiff compliance, the JA3882 produces clean, powerful low frequencies.

- 15" diameter cone
- 102dB SPL at 1 meter, 1 watt sensitivity
- 30Hz to 4kHz Frequency Range (maximum recommended crossover, 800Hz)
- 8 ohm [JA3882] and 16 ohm [JA3882(B)]

The new JA3881 is an excellent choice for use in stage monitors, keyboard speaker systems, or for 2-way systems. Its flexible suspension and lightweight edgewound aluminum coil give the JA3881 a usable response up to 5kHz.

- 15" diameter cone
- 97dB SPL at 1 meter, 1 watt sensitivity
- 40Hz to 5kHz Frequency Range (maximum recommended crossover, 3kHz)
- 8 ohm [JA3881] and 16 ohm [JA3881(B)]

High frequency compression driver: JA6681B

With high sensitivity and high frequency handling capacity, the JA6681B high frequency driver makes an excellent mid-to-high frequency reproducer for use in

2- or 3-way full-range, high-level



sound reinforcement or monitor speaker systems. Its unique S-shaped beryllium/copper suspension system and quality construction ensure long life.

- 145dB SPL reference sensitivity, 1 watt, using 1 inch plane wave tube
- 108dB SPL at 1 meter, 1 watt (using Yamaha H1230 horn)
- Nominal 800Hz-12kHz, usable down to 500Hz
- 16 ohms nominal impedance

Combination high frequency horn & driver: JA4280B/H1400

This high frequency reproducer's versatility enables it to be used as the mid and high frequency reproducer in a full-range stage monitor, keyboard monitor, or general sound reinforcement system. Or as the upper midrange reproducer in an ultra-wide-range system.

- 90° H x 40° V dispersion
- 106dB SPL at 1 meter, 1 watt
- Aluminum horn with damping
- 16 ohms nominal impedance
- Nominal 1,500Hz-16kHz, usable down to 800Hz.

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- 16 ohms nominal impedance

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DEVO VISION—"Rock 'n' Roll 'n' Vision" videodisc DJ Cory James, left, interviews Devo's Jerry Casale, middle, and Mark Mothersbaugh backstage at Miami's Gusman Hall. The spot will be included in Cory's syndicated video music series.

Video Takes

Media Home Entertainment, Los Angeles, has added more than 25 videocassette titles to its catalog, including feature films, rock concerts and animated film classics. Music titles, in VHS, Beta, NSSE and PAL formats, include "Alice Cooper And Friends," "Electric Light Voyage" and "Musical Greats, Vol. 1." Feature titles include "All Men Of La Mancha," "Les Miserables" and the "Barber Of Seville." Animated classics include "King Arthur," "Fables Of The Green Fairy" and "Captain Nemo." The titles will appear in the firm's summer-fall catalog which covers more than 150 videocassette programs in both VHS and Beta formats. At the same time, Media has introduced a Spanish catalog of 25 videocassettes, all dubbed in Spanish, of feature films and animated film classics. Available in VHS, Beta, NSSE and PAL formats, suggested list ranges from \$44.95 to \$54.

Home Theatre Concepts, Inc., Los Angeles, has acquired worldwide distribution rights to "Belly Dancing: A History And An Art" starring Alecia Dhaniene. According to David Mays, sales manager of the videocassette, the VHS cassette goes into distribution immediately and will be backed by a marketing and promotional campaign.

U.S. Video Corp. will duplicate Walt Disney motion picture features on Beta and VHS videotapes for home market consumption, according to Robert Cramer, U.S. Video's vice president of sales. James P. Jirau, president of Walt Disney's Telecommunication and Non-Theatrical Group, adds, "We note that an Eastern film, S/T Video Cassette Duplicating, Levitt, NJ would also share in the project."

Professional Video Services provided complete video equipment and crews for taping Frank Sinatra's recent Carnegie Hall, New York, concert performance. Coordinating the remote were Hank Cattaneo of Allied Sound Systems, Bob Keenan, Sinatra's lighting and sound director. Alan Namm of Professional Video Services, N.Y.C., Richard Namm of Richard Namm of P.V.S. directed. The material was later used for Sinatra's tape.

Gomers, Fields & Flatters have shot two promotional videos for the Rolling Stones for the group's new "Emotional Rescue" LP. Shot in New York at the Astoria Studios in Queens, the post production was completed in Los Angeles. The two

songs, shot were the title track and "She's So Cold," "The videos were directed by David Fields and recently completed videos for David Bowie and Peter Gabriel. Other recent productions include Billy Squier for Capitol Records and John Cougar for Riva Records.

Jack Sauter, vice president and general manager of RCA consumer electronics, will present a talk entitled "Valedictor Comes To Life" at the **FIA Home Video Programming - Fall Seminar** at the New York Hilton Hotel. Dates are Oct. 21-23. Demonstrations of the RCA Select-A-Vision videodisk system will be held for seminar attendees Tuesday evening, October 21 and Wednesday, October 22 following the close of the workshop sessions.

Fotomat Corp. has begun operation of a nationwide film-to-video tape transfer service for the industrial and educational audio/visual market. According to Richard D. Irwin, president of the company, Fotomat Video Services will be the first to offer broadcast quality video transfers of film, slides, and film strips for business and professional organizations, government agencies, production companies, and program suppliers, as well as schools and educational groups on a nationwide basis.

RIAA Video Attacks Home Video Problems

NFW YORK—The newly formed Recording Industry Assn. of America has begun to hammer out strategies to deal with problems in the emerging home video industry.

Meting in Los Angeles Aug. 19, the 15-member group set up work committees to prepare reports on unauthorized post-purchase use of pre-recorded programming, negotiations with various catalog unions, legal rights and liabilities, as well as engineering, postal and freight rates and packaging.

Committee progress will be reported and discussed at the next general membership meeting on Nov. 20 in Los Angeles.

Cy Leslie, president of CBS Video Enterprises, chair the group.

Mobile Relocates

LOS ANGELES—Mobile Fidels' Sound Lab has moved to new headquarters at 21040 Nordhoff Ave., Chatsworth, Calif. The new phone number is (213) 799-8440.

Chevy's Vidcom Underway At Cannes Sept. 29

LONDON—Bernard Chevy's Vidcom event returns to the international conference scene after an absence of several years. The video-communications market opens its doors Sept. 29 through Oct. 2 in the Palais des Festivals.

The Midem organization which is running the event says 390 exhibitors are expected, along with 5,000 visitors from more than 50 countries. All areas of video technology will be covered, together with their applications in business, industrial and domestic markets, but inevitably it is the video communications sector which receives the most comprehensive treatment, three day-long sessions of the international videocommunications conference being devoted to the topic.

Among the firms whose representatives will address these sessions are Chrysalis, WEA, Magnavox Video, Thorn-EMI, RCA, Philips, Sony, Thomson, MCA Video, NBC Enterprises, Time-Life Films, BBC and Andy Warhol Studio.

Subjects include the state of the video markets in the U.S., Europe and Japan, new products and technology for the domestic market, programming, distribution, cinema and video, music and video, television and video publishing, copyright and piracy.

U.K. Society Asks Video Fee Usage

LONDON—The Mechanical Rights Society here is urging members to adhere to the video royalty rates set out in its controversial rates card, despite criticism from the newly formed British Videogram Association and the British Broadcasting Corp.

MRS general administrator Robert Montgomery says: "The mechanical Copyright Protection Society and the MRS have spent nearly two years talking in depth with videogram producers and have produced a rate card which is both well-researched and realistic.

The card clearly indicates the price ranges which the MRS believes represent a reasonable fee for copyright usage in a videotape.

The MRS rates are considerably higher than those now being suggested by the BVA and BBC. The former recently posted a 12-point critique of the MRS card along with its own proposals for rates ranging from 1-2 cents per minute of music. The BBC has sent a letter to some publishers and record companies also criticizing the rate card and offering a direct deal of 2 cents per feature minute of music, 1.5 cents for background music, according to Montgomery.

Aussies In Deal

LOS ANGELES—The Nostalgia Merchant has linked with Video Classics of Sydney, Australia, to release its product in videocassette dealers.

The pact gives Video Classics access to reportedly 300 Nostalgia Merchant titles. All the cassettes will be sold under the Nostalgia Merchant Ltd. of Australia logo. Among the classics films involved are "Cleopatra," "King Kong" and "Top Hat."

Videocassette Top 40

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These are best selling videocassettes compiled from retail sales,
including releases in both Beta & VHS formats.

TITLE (RATING)
Copyright Owner, Distributor, Catalog Number

Rank	Week	Last Week	Unit Position	Units in Chart
1	3	9	ALIEN (R)	20th Century Fox Films, Magnetic Video 1090
2	2	21	"10" (R)	Orion Pictures Co., WCI Home Video, OR-2002
3	3	29	SUPERMAN (PG)	O.C. Comics, WCI Home Video Inc., WB 1013
4	1	20	THE ROSE (R)	20th Century Fox Films, Magnetic Video 1092
5	11	29	GREASE (PG)	Paramount Pictures, Paramount Home Video, 1108
6	8	42	THE GOONIES (R)	Paramount Pictures, Paramount Home Video, 8049
7	4	13	THE MUPPET MOVIE (G)	ITC Entertainment, Magnetic Video, CL-9001
8	12	29	BLAZING SADDLES (R)	Warner Bros. Inc., WCI Home Video Inc., WB 1001
9	6	7	A STAR IS BORN (R)	Barwood Films, WCI Home Video, WB-1020
10	9	13	THE DEER HUNTER (R)	Universal City Studios, Inc., MCA Distributing Corporation, 88000
11	13	13	THE JENK (R)	Universal City Studios Inc., MCA Distributing Corporation, 66005
12	16	13	JAWS (PG)	Universal Pictures, MCA Distributing Corporation, 66001
13	5	13	(NATIONAL LAMPOONS) ANIMAL HOUSE (R)	Universal City Studios Inc., MCA Distributing Corporation, 66000
14	14	23	HALLOWEEN (PG)	Falstaff Features Prod. Media Home Entertainment, M131
15	7	13	THE ELECTRIC HORSEMAN (PG)	Universal City Studios Inc., Columbia Pictures Industries Inc., MCA Distributing Corporation, 66006
16	21	5	BOYS FROM BRAZIL (R)	20th Century Fox Films, Magnetic Video 9002
17	31	19	MIDNIGHT EXPRESS (R)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter., YM-10400/BE-51405E
18	39	22	ENTER THE DRAGON (R)	Warner Bros. Inc., WCI Home Video Inc., WB 1006
19	20	42	GOOFATHER, II (R)	Paramount Pictures, Paramount Home Video, 8459
20	10	13	NORMA RAE (PG)	20th Century Fox Fims, Magnetic Video, CL 1082
21	25	17	EMANUELLE (R)	Triangle Film, Columbia Pictures Home Enter., VN-1019-BE-51195E
22	17	13	1941 (PG)	Universal City Studios Inc.-Columbia Pictures Industries Inc., MCA Distributing Corporation, 66007
23	23	13	EMANUELLE: THE JOYS OF THE WOMAN (R)	Paramount Pictures, Paramount Home Video, 6890
24	24	13	SWEETHEART BAND (PG)	Universal Pictures, MCA Distribution Corporation, 66003
25	33	42	SATURDAY NIGHT FEVER (R)	Paramount Pictures, Paramount Home Video, 1113
26	15	5	THE ONION FIELD (R)	Avco/Embassy Magnet, VHS 4064
27	36	29	HEAVEN CAN WAIT (PG)	Paramount Pictures, Paramount Home Video, 1109
28	35	7	DEADLY BEAUTY (R)	Warner Bros. Inc., WCI Home Video, WB 1004
29	34	13	THE STING (PG)	Universal City Studio, Inc., MCA Distribution Corporation 66009
30	23	5	THE MAIN EVENT (PG)	Barwood Films Limited/WCI Home Video 1021
31	22	13	ESCAPE FROM ALCATRAZ (R)	Paramount Pictures, Paramount Home Video, 1256
32	28	42	THE SOUND OF MUSIC (G)	Fox Film Corp., Magnetic Video, Magnetic Video, CL-1051
33	30	11	BATTLESTAR GALACTICA (R)	Universal City Studios, Inc., MCA Distributing Corporation 66011
34	27	42	PATTON (M)	20th Century Fox Fims, Magnetic Video CL 1005
35	26	13	THE EAGLES HAVE LANDED (G)	20th Century Fox Film, Magnetic Video 9006
36	19	7	CATCH 22 (R)	Paramount Pictures, Paramount Home Video, 9294
37	18	22	M*A*S*H (PG)	20th Century Fox Film, Magnetic Video, CL 1038
38	37	29	SILVER STREAK (NR)	20th Century Fox Film, Magnetic Video, CL 1080
39	38	7	ANIMAL CRACKERS (G)	Paramount Pictures, MCA Distribution Corporation, 55900
40	40	11	RETURN OF THE DRAGON (PG)	Bryantstone Pictures, Gem Home Video 1002

Disco Top 100™

Survey For Week Ending 9/13/80

Star	Rank	Artist	Title(S), Artist, Label
★	1	UPSIDE DOWN / I'M COMIN' OUT -Gwen Ross - Motown (LP) MRS 5363	
2	2	FADE RED LIGHT / NOT LUNCH JAM (The Game, Soundtrack)	Variety Artists - RSD (LP) RLS 3080
3	3	GIVE ME THE NIGHT -George Benson - Warner Bros. (LP) WBS 2000	
4	4	LOVE DON'T SLEEP -Leela Holloway - Sababa (LP) SAB 9506	
5	5	I'VE JUST LEARNED TO LOVE YOU -DO ME RIGHT/GROOVE COMBINATION -Gwen Stefani (LP) ST 322	Variety Artists - RSD (LP) RLS 3080
6	6	ANOTHER ONE BITES THE DUST -Queen (LP) QRS 533	
7	7	CANT FAME THE FEELING -Gloria Hunt - Prism (LP) PRS 402	
8	8	QUEENIE -Gloria Estefan - Geffen Bros - Merge (LP) GBR 1783	
9	9	LOVE DON'T MAKE IT RIGHT -Ashley & Simpson - Warner Bros (LP) 12" 3200	
10	10	SHOOTDOWN RESERVE SHE'S SO GOLD -The Reining Family -Reinhardt Bros (LP) RBL 1615	
11	11	S-WEAT -Gwen Stefani -Warner Bros (LP/12" 3200) BIR 3400	
12	12	PERFECTLY MATCHING -THE HEART TO BREAK THE HEART - Heart -Tele-Products (LP) FRL 1210	
13	13	SHAKE IT UP -DO THE BOOGALOO-HO-HO -Prifield (12" vinyl) 1200	
14	14	WHAT IF -GIRL OF MY PLEASURE OF CHOICE -Dove - Reprise (LP) 12" 3200	
15	15	PARTY ON -Pare -Energy - (LP) 12" vinyl) POS 424	
16	16	I'LL BE READING YOU -Barbara -Emergency (12" vinyl) EMR 3400	
17	17	SEARCHIN' -Charge -Warner/BFC (LP) WFC 3438	
18	18	YOUR LOVE IS A LIFESAVER -Gwen Adams -Prelude (LP) PRE 1200	
19	19	FUNERAL FOR JAMAICA (R&B) -Browne -Arista (LP- 12" vinyl) GRP 5068	
20	20	THE BREAKS -Austin Bone -Mercury (12" vinyl) MRS 4019	
21	21	LADY IN THE DARK -THE MATRES ARE RESTLESS -My Mamas & Friends -Epic (12" vinyl) EP 331	
22	22	WAMM LEAFETTE -all cuts -Grace Jones -Island (LP) 12" vinyl) RPS 9556	
23	23	LET'S GET IT OFF MY MIND -You -Carter -Sachen (LP) SAC 1200	
24	24	HANDS OFF -SHIRLEY MAINE IN THE BATHROOM -TOMMY T & CRIME -The English Beat -Site (LP) 12" vinyl) SAN 6591	
25	25	IS IT ALL OVER -The Jackson 5 -West End (12 " vinyl) WES 22129	
26	26	BRAZILIANA/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BITE -Waterloo Beanz -Mercury (LP) 12" vinyl) MRS 4019	
27	27	I JUST WANNA DANCE WITH YOU -Starpoint -Chocolate City (LP) CDS 10007 12" vinyl) 10007	
28	28	I LIKE WHAT'S GOING TO ME -Young & Co - Brownsound (12" vinyl) D 1000	
29	29	PROBLEMS / PROBLEMS / PROBLEMS / BOUND/EWE BACK MY MAN -Marie + Warner (LP) 12" vinyl) RSD 3427	
30	30	DOES IT FEEL GOOD? -T Express -Columbia (LP) 12" 36333	
31	31	WINDSHEAR -I'm Your Thing -Univocal (12" vinyl) 1200	
32	32	YOUR EYES / IN THE FOREST / DANCE ALL NIGHT -Baby O -Records (LP) BD 1000	
33	33	LET'S GO ROUND AND ROUND -Average White Band -Arista (LP) 12" vinyl) GRP 5068	
34	34	TURKISH JAPANESE -Yesterdays -United Artists (LP) 12" vinyl) 1364	
35	35	IF YOU COULD READ MY HEAD -Vocal Hills -Arista (12 " vinyl) GRP 50702	
36	36	SATURDAY NIGHT, SATURDAY NIGHT / YOUR EYES -Herbie Hancock -Columbia (LP) JC 36115	
37	37	TAKE YOUR TIME (DO IT Right) -S.O.S. 5 Band -Label (LP) 12" vinyl) 12 36333	
38	38	CAPTION CANADA -The Captain -Capitol (LP) C 15584	
39	39	HELPLESS -Jackie Mason -Columbia (LP) 12" vinyl) 43 11793	
40	40	WANNA GET WITH YOU / THIS IS IT -Pozza & Pozza -Mercury (LP) 12" vinyl) 12 36333	
41	41	DYNAMITE JUMP TO THE BEAT -Stacy Lattisaw -Atlantic (LP) 12" vinyl) 5219	
42	42	THANO TUE/YOU'RE FRIGHTENED -Megarain - Vega (LP) 13144	
43	43	WE GOT IT -The Gap Band -Geffen -Staff (12" vinyl) 1200	
44	44	EACH ROAD PRINT BY MY HEART -Morche & The Machine -Veget (LP) 13145	
45	45	FORGET ME NOT / DANCE WITH THE FEELING -Miles Masterson -Fantasy (LP) 12" vinyl) 12 36333	
46	46	RENDEZ WE -One -Atlantic (LP) 12" 2665	
47	47	THREE POTS (WITH BROTHERS Soundcheck) -Variety Artists -RSD (LP) RLS 3020	
48	48	BING TIME -Dick James -Motown (LP) 12" vinyl) GR 95951	
49	49	CAN'T BE DO -IT OR ELSE WE MAYNT -Peter Brown Brown -Mercury (LP) 12" vinyl) 12 36333	
50	50	CHOCOLATE PAS / BOOGIE TALK -Naftine -Chate/ Perry (LP) 12" vinyl) 12 36333	

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*non commercial 12-inch

Disco Business

Disco Mix

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NEW YORK. Motown's release of High Energy's LP "Hold On," has several cuts which should provide easy dance play. "I Just Can't Help Myself" is a 42 tank tumbler opener that is emphasized with some fine percussion and bongo soulfulness. The cut runs 7:12 with a short per cussion break. Produced by Rob Garibaldi and Bruce Deso, the cut has a rhythmic buoyancy and a production that is aggressive and cleanly presented.

Instrumentation "Sweet Man" is a smoother, nicely flowing up tempo number with har monies that are good and tight. "Hold On To My Love" at 5:03 is the most distinguished of the selections, with a flavor reminiscent of the la belly popular female groups of the '60s. The al bum contains several pretty ballads.

A number of producers, including Angelo Bond, William Weatherpoon, McNeley Jackson, Eddie Colman Jr., Bobby DeBarge and Narada Michael Walden are responsible for putting together a topnotch production.

Teena Marie's latest 12 inch 33 1/3 rpm disk "I Need Your Lovin'" is part of her Motown album "Iron In The Fire". This tune as well as others on the album are excellent.

"Chains," and "First Class Love" are somewhat reminiscent of her previous hit "Behind The Groove." The artist's whimsical voice works wonders on these cuts that have bassy instrumentation and slick production.

Emergency Records' release of "Capricorn" by the group of the same name, undoubtedly has an electronic and synthesizer Eurodisco quality in its vocal and instrumental tides. USA Data (12) is another interesting release.

"Drive My Car" Her soft and sexy voice combined with the bubbly effects like the xylophone and add a spacy quality to this selection.

Dan Miller, Director of the Dixie Dance Kings

Record Store Month's Co-ordinator, Atlanta

of the vocoder creates interesting effects, yet the instrumental version seems to have a certain catchiness to it which the vocal does not possess. Produced by Cianciano, Mao and Claudio Simonetti, this 12 inch 33 1/3 rpm release has a sound that is spacey and abstract.

Seacutin' in the Fifth is the title of Beinda West's first 12-inch 33 1/3 rpm release for Pangram Records. A strong and thumping guitar in the introduction gives it a nifty gritty feeling with a country twang. The artist's voice is in contrast to the orchestration, as she has an Arista Franklin yet inviting for those who like to dance.

(Continued on page 48)

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Jazz

Al Jarreau's Secret: Be Unique, Outrageous

Jazz Vocalist's Popularity Widening Out

By ELIOT TIEGEL

"I couldn't get them to happen. I'm finding greater flexibility. It's really going for it and finding it can happen."

The art of getting things to happen is reaching its peak. Al Jarreau, the distinctive vocalist, whose music has sold around the world, is building a following around the world.

Jarreau, the man with the complete bag of vocal tricks and an "orchestra in his throat," is riding the crest of broadening popularity in the U.S. five years after his first Warner Bros. LP introduced his mind-boggling vocal style to recordings.

Jarreau, 31, is one of the jazz vocalists he and credits Eddie Jefferson, Jon Hendricks and Betty Carter as paving the way for his expanding on their concepts and giving jazz singing multi-dimensional elements never heard before.

Al sings, scats, talks, whispers, rambles, glides, soars and imitates instruments all within the legal framework of contemporary jazz.

Having worked his way up from playing small clubs in Milwaukee and Los Angeles to the prestigious Greek Theatre here, Jarreau today is discovering new things he can do with his voice.

"I'm finding that the things I have been doing are really refining themselves and are broader than I thought they were," he says. Like what?

"There are ways I color the music with sounds that are in the falsetto range that five years ago I was much more timid to attempt. I was much more tentative about using that high range.

Rio De Janeiro Jazz Event Ties Into Monterey

LOS ANGELES—The first annual Rio Jazz Monterey Festival recently took place as a tie between the Monterey Jazz Festival and a jazz festival held in Rio de Janeiro at the Maracanacanha Auditorium.

Harold Shedd, owner of Premiere American Productions, suggested a sister city tie-in between the Brazilian and Monterey Festivals to producers Roberto Mulyardi and Walter Longo to link the new festival with one already established and well known. He says the festivals were linked primarily by name. There was no financial tie-in.

Jimmy Lydon, originally host and producer of the Monterrey Jazz Festival, acted as an announcer for a group of musicians who performed at his festival throughout the years such as Clark Terry, trumpet; Duke Hampton, trombone; Richie Cole, reeds, and Victor Asri, brass. A Brazilian rhythm section backed them during their group performance Aug. 16.

Other jazz artists who performed at the festival, which ran from Aug. 14-17, were John McLaughlin, guitarist; Weather Report; Al Jarreau, vocalist; McCoy Tyner, pianist; George Duke, keyboardist, and Arto Moreira, percussionist.

Brazilian artists appearing included the jazz group Banda Black Rio and keyboardist Hermeto Pascoal.

Joven says between 8,500 and 11,000 attended the festival each evening from 9 until about 2 a.m. He estimates that the auditorium holds a capacity of 13,000.

Percussion sounds are his favorites and he accompanies himself by

playing the cabasa, an African shaker-like instrument.

Scat singing, connecting syllables, introducing his own cello solo, racking great neck through a phrase, these are just part of his palette with which he colors his music.

When he writes music, he's conscious of the melody line because he knows that by the time he gets through with a song he'll have done so many things to it that his voice will be raw. "I'm just willing to ask my voice to do more, to reach out," he explains.

counts in that native tongue, playing around with the sound of five. Sounds are Al's best friend, although he has a powerful way of interpreting a lyric.

An interesting aside to this man's career is that American students have been late in discovering him. The Europeans beat him, especially in Germany, Holland, France and the Scandinavian countries.

"What is deceptive," Al says, "is that these countries don't have a huge, sprawling market like we have here. You do well in eight to 10 cities in Germany, but you don't have national success. Three televisions show you in front of a lot of people."

Al acknowledges that the Europeans have taken jazz and jazz related things to heart "in a way that is a bit embarrassing for American jazz listeners."

Al believes in Europe's older culture and long history in which accounts for their fast pickup on his music. "They have a long history that makes them more appreciative of things developing. It's not instant coffee. Americans are motivated by what it have now attitude. The Europeans are willing to sit and listen to a piece of music, it doesn't have to be instantaneous."

Instantaneous. That's the buzz word. Al Jarreau is instantaneous skill and art. In the U.S. he's scored in such places as New York, L.A., Washington, Detroit, San Francisco, Philadelphia and Atlanta. Other parts of the country are slow to discover his music.

Al's secret to success, whatever it is based on instantaneous improvement and for a people who flock to instantaneous new fads or trends, there still seems a way to go before musician and mass audience come together.

Rest assured Al's working on it.



Al Jarreau: You have to reach for things and not be afraid to be outrageous.

material for the Broadway show and he also has high hopes of recording "Groovin' High," the old Dizzy Gillespie tune which he has already performed on the "Soundstage" television program. He's written lyrics for this fast moving melody express and will quickly see the melody line for the show.

In fact, "Groovin' High" would be the second jazz composition, with difficult changes, that he's written lyrics for. Chick Corea's "Spain" is the first and appears on the current LP, "This Time."

Jazz singing, he admits, is a difficult cult to play. "You have to have been there and heard that music played. It's not easy to put that over on."

Al credits Jon Hendricks and Betty Carter with having a "musician's sense of chordal structure and changes that I only hear in the finest of horn players." That's what I strive for, that fine sense of chordal structure, how notes fit against each other and are strung out together in a way that is more than merely a string of notes."

Innovation is a key to Al's music—on disk or in person. He's been writing his own music for only seven of the 25 years he's been singing professionally. He usually collaborates with his pianist, Tom Feltman, and uses such techniques as improvisation for improvisation and solos by Al and his musicians. The sound effects are not premeditated, says the man who can imitate the sound of a cello, flute, bass guitar, saxophone and various percussive instruments.

Percussion sounds are his favorites and he accompanies himself by

He does strive to structure his tunes more in the lower level, although as he's said he's creping up into the higher registers all the time.

Al feels compelled to do his own writing and it's not just for the money. "If I'm part of the creative process, I'm going to be able to contribute more," he comments. "I'll still show in the performing of that song."

It's also easier for him to use his own song since he can mold the sections where he can interact his personal touch, those lightning fast elements which make him the most distinct vocal stylist in music today.

And the fact that more than just the jazz community is digging his work is contributing to this dedicated musician.

In-person he involves his audience in several ways, including having them come in on parts of his songs. Knowing the boss will be throwing them improvised curves during the performance, the backup band's credo is "everybody on your toes."

And people in the audience affect the improvisation. Explains Al: "I've had to red my eyes more than once to take a photo like I've never done before, or I may not sing to that person and sing to her. Even if it's a lady giving you a flower, it's what makes each night different. That flower could affect the way I sing the next line in the song. Or someone shouts something and I use it in the song."

Al has a lot of fun with "Take Five." In Germany he naturally

Billboard Best Selling Jazz LPs™					
		Weeks on Chart		Weeks on Chart	
This Week	Last Week	Artist, Label & Number	Title	This Week	Last Week
1	1	GIVE ME THE NIGHT Warner Bros. 4535	GIVE ME THE NIGHT	26	45
2	2	SWINGIN' AND BLUES Columbia 3621	SWINGIN' AND BLUES	27	29
3	4	LINE APPROACH Mercury 6300	LINE APPROACH	28	27
4	5	THIS TIME Al Jarreau, Warner Bros. 2424	THIS TIME	29	30
5	3	H	H	30	45
6	7	MAGNIFICENT MADNESS John Klemmer 62 294	MAGNIFICENT MADNESS	30	6
7	6	BETWEEN Hank Crawford 30 3717	BETWEEN	31	23
8	8	ROUTES Larry Levan, Columbia 36422	ROUTES	32	33
9	25	SPYFI GYRA Columbia 7001, MCA 3108	SPYFI GYRA	33	46
10	12	ROCKS, PERLEES AND SAND Bob James 44 3699	ROCKS, PERLEES AND SAND	34	25
11	12	STRIDES TWICE Larry Carlton 854 3300	STRIDES TWICE	35	42
12	11	HIDEAWAY John Farnham 854 3379	HIDEAWAY	36	14
13	11	SPLENDID HOTEL Al Di Meola, Columbia 36270	SPLENDID HOTEL	37	34
14	14	LOVE Jeff Lorber Fusion 80 3515	LOVE	38	40
15	13	ONE BIG HABIT Miguel Falces, Rumba Bros. 45 3500	ONE BIG HABIT	39	42
16	16	FAMILY OF ONE Tom Welling, MCA 51275	FAMILY OF ONE	40	37
17	35	THE SWING OF DELIGHT Derrick Santa Lucia, Columbia 36271	THE SWING OF DELIGHT	41	38
18	26	THEIR AND BACK Tom Beck, EPE 35841	THEIR AND BACK	42	31
19	18	MONSTER Larry Carlton 854 3443	MONSTER	43	25
20	23	QUINTET '80 Al Jarreau, Warner Bros. 259 3469	QUINTET '80	44	44
21	23	CALLING Peter Frampton 18 1653	CALLING	45	41
22	19	ORLAND COME TRUE Art Brueck, Under Artists 17 1835	ORLAND COME TRUE	46	47
23	24	NIGHT CRUISE Miguel Falces, Rumba Bros. 45 3667	NIGHT CRUISE	47	19
24	29	GOING George Duke, Columbia 36415	GOING	48	1
25	17	EMPIRE JAZZ George Duke, EPE 35841	EMPIRE JAZZ	49	1

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Billboard[®] Hot Country Singles

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* STAR PERFORMER - Singles registering greatest proportionate upward progress this week.											
Dis. Week	Last Week	Weeks on Chart	Title - Artist	Label	Artist Number (Snd Label)	Publisher	Compos.	Star	Weeks on Chart	Last Week	Weeks on Chart
★	1	9	LOWDOWN FOR LOVE - Jerome Lee	Hi-Hat	L-7400	Music 101	Jerome Lee	29	7	1	1
2	2	13	MAKING PLANS -	Parlophone	10000	Music 101	George Harrison	40	5	1	1
3	4	11	MISERY AND GRIEVE - Johnnie Langford	(1) David S. Gernert	WA-41250	Music 101	Johnnie Langford	37	17	13	1
★	7	9	OLD FLAME CAN'T HOLD A CANDLE TO YOU - Eddie Fisher	Eddie Fisher	10000	Music 101	Eddie Fisher	★	46	4	1
★	8	9	HEART OF MINE - Duke Ellington	(1) Duke Ellington	10000	Music 101	Duke Ellington	★	49	3	1
★	11	16	CHARLOTTE'S WEB - The Spider Brothers	The Spider Brothers	10000	Music 101	The Spider Brothers	★	51	3	1
★	16	6	FADED LOVE - William Holden & Alan Price	(1) William Holden	10000	Music 101	William Holden	★	47	5	1
7	7	DO YOU WANT TO GO TO HELL - ERIC CLAPTON	(1) Eric Clapton	10000	Music 101	Eric Clapton	42	42	8	1	
13	7	17	LOWING UP THE STREETS - Shirley Bassey	Shirley Bassey	10000	Music 101	Shirley Bassey	★	45	6	1
10	10	12	THAT'S WHAT I'VE GOT FOR LOVING - Alan Alda - (Love Theme from "M.A.S.H.")	(1) Alan Alda	10000	Music 101	Alan Alda	★	54	3	1
11	3	13	CRACKERS - Barbara Mandrell	Barbara Mandrell	10000	Music 101	Barbara Mandrell	★	48	5	1
★	14	10	LET'S KEEP IT THAT WAY - Mike Davis	(1) Mike Davis	10000	Music 101	Mike Davis	★	50	5	1
15	11	12	THE LAST CONCERT DOWN HOME - Jimmie Davis	Jimmie Davis	10000	Music 101	Jimmie Davis	★	52	5	1
★	20	7	PUT IT OFF UNTIL TOMORROW - The Bandits	(1) The Bandits	Overline 1554	Music 101	The Bandits	★	57	4	1
★	18	8	FREE TO BE LOVELY AGAIN - Debra Jo Rupp	(1) Debra Jo Rupp	10000	Music 101	Debra Jo Rupp	★	55	5	1
19	15	13	COPROPS AND CLOWNS/LUVLESS LOVERS - Company - (Bobby Bare)	(1) Company	10000	Music 101	Company	★	61	2	1
★	23	7	YESTERDAY ONCE MORE - New Boots	(1) New Boots	10000	Music 101	New Boots	★	59	3	1
25	25	7	HASCHEY - Dan Carlin	Dan Carlin	10000	Music 101	Dan Carlin	★	64	2	1
21	21	10	BRING IT ON HOME - Big & Trimming	(1) Don & Jimi	10000	Music 101	Don & Jimi	★	65	2	1
★	27	6	WHEN - Steve Winwood	Steve Winwood	10000	Music 101	Steve Winwood	★	56	22	12
30	4	4	I DON'T WANT TO GET OLD -	(1) Karen Carpenter	10000	Music 101	Karen Carpenter	★	77	3	1
33	4	THE DREAMS FROM THE DUNES OF HAZZARD - Wayne Jennings	Wayne Jennings	10000	Music 101	Wayne Jennings	★	79	2	1	
24	24	9	THE BEDROOM - Jim & Dennis & Peter Carruthers	(1) Jim & Dennis & Peter Carruthers	10000	Music 101	Jim & Dennis & Peter Carruthers	★	60	6	1
5	6	12	THAT LOVING YOU FEELING - Guy Orleans & Lorraine Morris	(1) Guy Orleans & Lorraine Morris	10000	Music 101	Guy Orleans & Lorraine Morris	★	68	4	1
9	11	11	IT'S TOO LATE - Janene Powell	(1) Debbie Davies, Debbie, ABC	10000	Music 101	Debbie Davies, Debbie, ABC	★	67	4	1
43	3	ON THE ROAD AGAIN - Melvin Van Peebles	(1) Melvin Van Peebles	10000	Music 101	Melvin Van Peebles	★	69	3	1	
31	8	IF THERE WERE NO MEMORIES - John Anderson	(1) Wilson, Bros 10000	Music 101	Wilson, Bros 10000	★	70	4	1		
32	6	STARTING OVER - Tammy Wynette	Tammy Wynette	10000	Music 101	Tammy Wynette	★	69	3	1	
35	6	WOMEN ARE LOVELY - George Jones	(1) George Jones	10000	Music 101	George Jones	★	66	7	1	
41	4	I'M NOT READY YET - George Jones	(1) George Jones	10000	Music 101	George Jones	★	69	3	1	
34	7	WHAT NOT - Andre Previn & Stevie B	(1) Andre Previn & Stevie B	10000	Music 101	Andre Previn & Stevie B	★	66	7	1	
37	5	SWEET SEXY EYES - Grady Cole	(1) Grady Cole	10000	Music 101	Grady Cole	★	68	2	1	
38	5	YOU DON'T HAVE TO LOVE YOUR HUSBAND - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	69	3	1	
40	4	DO YOU WANT TO HURT ME - George Jones	(1) George Jones	10000	Music 101	George Jones	★	66	7	1	
39	4	GOING DOWN - Stevie B	(1) Stevie B	10000	Music 101	Stevie B	★	66	7	1	
37	5	GOING DOWN - Stevie B	(1) Stevie B	10000	Music 101	Stevie B	★	66	7	1	
38	5	LOVING YOU TO HELL AND BACK - Stevie B	(1) Stevie B	10000	Music 101	Stevie B	★	66	7	1	
39	5	LOVING YOU TO HELL AND BACK - Stevie B	(1) Stevie B	10000	Music 101	Stevie B	★	66	7	1	
41	4	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
37	5	GOING DOWN - Stevie B	(1) Stevie B	10000	Music 101	Stevie B	★	66	7	1	
38	5	GOING DOWN - Stevie B	(1) Stevie B	10000	Music 101	Stevie B	★	66	7	1	
39	5	GOING DOWN - Stevie B	(1) Stevie B	10000	Music 101	Stevie B	★	66	7	1	
40	4	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
41	4	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
42	4	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
43	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
44	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
45	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
46	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
47	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
48	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
49	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
50	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
51	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
52	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
53	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
54	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
55	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
56	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
57	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
58	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
59	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
60	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
61	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
62	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
63	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
64	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
65	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
66	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
67	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
68	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
69	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
70	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	66	7	1	
71	73	5	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	72	5	4
72	73	5	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	73	5	4
73	73	5	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	74	6	1
74	74	6	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	75	6	1
75	74	6	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	76	11	1
76	76	11	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	77	16	1
77	78	16	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	78	3	1
78	78	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	79	3	1
79	80	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	80	1	1
80	81	1	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	81	1	1
81	81	1	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	82	2	1
82	82	2	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	83	2	1
83	83	2	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	84	2	1
84	84	2	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	85	2	1
85	85	2	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	86	2	1
86	86	2	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	87	2	1
87	87	2	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	88	11	1
88	88	11	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	89	13	1
89	89	13	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	90	16	1
90	90	16	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	91	22	1
91	91	22	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	92	2	1
92	92	2	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	93	6	1
93	93	6	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	94	14	1
94	94	14	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	95	4	1
95	95	4	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	96	6	1
96	96	6	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	97	3	1
97	97	3	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	98	4	1
98	98	4	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	99	14	1
99	99	14	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	100	16	1
100	100	16	DO YOU WANT TO HURT ME - Helen Reddy	(1) Helen Reddy	10000	Music 101	Helen Reddy	★	101	17	1

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Billboard

Hot Country LPs

Survey For Week Ending 9/13/80

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Performance LPs reporting greatest preprinted record sales
Artist, Label & Number
(Last Label)

This Week	Last Rank	Title	Last Week	Title	Artist, Label & Number (Last Label)
2	9	HORIZON	39	42	WATSON AND WILLE
2	17	URBAN COWBOY	40	32	WHERE OH! THE MONEY
3	14	IT'S HOME IN ALABAMA	41	15	TEN YEARS OF GOLD
4	15	MUSIC MAN	42	16	GREATEST HITS
5	13	SAN ANTONIO ROSE	43	19	STRAIGHT AHEAD
6	6	FULL MOON	47	2	PORTER AND DOLLY
7	8	HABITS OLD AND NEW	48	14	YOUR BODY IS AN OUTLAW
8	7	ROSES IN THE SNOW	49	26	THE WAY I AM
9	12	ELVIS ARON PRESLEY	47	44	BLUE KENTUCKY GIRL
10	9	GREATEST HITS	48	10	SOMEBODY'S WAITING
11	11	THAT'S ALL THAT	49	15	OUTRIGHT TROUBLE
12	23	SONGTRACK	52	23	LOVE HAS NO REASON
13	10	ROBODON	53	34	ENCORE!
14	123	STARBUST	52	48	MILLION MILE REFLECTIONS
15	16	50TH ANNIVERSARY	53	19	LOVELINE
16	5	I BELIEVE IN YOU	54	44	CLASSIC CRYSTAL
17	12	IT'S HARD TO BE HUMBLE	55	58	3/4 LONELY
18	19	THE BEST OF EDDIE RABBITT	56	49	JUST GOOD OLD BOYS
19	20	SWEET SWEAT	57	64	THE DUCK RAG BOYS HAVE ARRIVED
20	6	SMOOTH SAILIN'	58	57	DIAMOND QUET
21	17	THAT'S A LITTLE BIT OF HUM IN ME	59	16	THE BEST OF DON WILLIAMS VOL. II
22	23	THE GAMBLER	61	66	VARIOUS ARTISTS
23	15	WILDFIRE	62	65	JOHN ANDERSON
24	27	FLYING HIGH BLUES	63	65	ONE MAN, ONE WOMAN
25	24	LUCY L' GALTON	54	54	PORTRAIT
26	22	WHY'S BENT AND HELL ROUND	56	6	CACTUS AND A ROSE
27	29	COAL MINER'S DAUGHTER	64	47	EVER COWGIRLS GET THE NEWS
28	25	KENNY	65	47	OUTLAWS
29	33	WILLY AND FAMILY LIVE	67	61	WILLIE NELSON SINGS CHRISTMAS
30	21	AS WE TO DANCE	68	5	IN MY DREAMS
31	28	A LEGEND AND HIS LADY	69	8	SURE THING
32	39	ED BRUCE	70	59	YOU CAN GET CRAZY
33	37	TOGETHER	71	69	DOWN & DIRTY
34	34	FAIRY TRADITION	72	71	BIGGEST OF THE BIGGEST
35	30	BRONCO BILLY	73	16	HEART OF THE MATTER
36	41	DOLLY DOLLY DOLLY	74	50	MISS THE MISSISSIPPI
37	43	HEART & SOUL	75	60	THE ELECTRIC HORNSMEN
		BAZZY			Comments: Don D. Bazzie

Chart Fax

By SHARON ALLEN

Some country radio stations across the country are agreeing with Billboard on the No. 1 song by John Lee, "Lookin' For Love," are—WCOS FM Columbus, SC, WHAM AM Monroe, Ala., WCDK AM, Sparta, NC, WCLW FM Southfield, Mich., KBCH AM, Wichita Falls, Tex., KJPA, Irvin, and KGCB AM, San Bernardino, Calif.

Prime mover of the week is by RCA artist Sylvie. "Turnblawed" is climbing up the charts at the rapid pace of 21 notches to a shared 58. Also high high is Jerry Reed's "Texas Bound And True," which moves from No. 59 to No. 26. Reba makes a 16-place climb from No. 27, while Anna Meares moves 17 notches to started at No. 65. Hank Williams Jr. and Jerry Lewis each move 11 places. Other prime movers include George Jones, Mel Tillis, Lacy J. Dalton, Johnny Paycheck, George Jones & Tammy Wynette, Dolly Parton, Stevie Ray Vaughan, Billie Nelson & Roy Price, Bob Williams, Tanya Tucker and Roger Bowing.

Chartfax stands corrected for stating that "You Win Again" had never been on the Billboard Hot Country Songs chart until the recent release by George Strait. It was charted in February 1979.

National cut of the bar breakdowns: Mexico Winter by Eddie Rabbitt (chart) was added at KYNN AM, Omaha. WFAN AM, Fayetteville, WOOD AM, Chattanooga. WHAM AM, Cedar Rapids, IA. CKW AM, Denver. WBBM AM, Chicago. Prodigies - INSTEAD AM, Tampa. WNGA AM, Sacramento. WPCM AM, Burlington, Vt. KNDM AM, Shreveport. KTFN AM, Provo and KFDI AM, Wichita.

Local cut of the bar breakdowns: Mexico Winter by Eddie Rabbitt (chart) was added at WFBK AM, Fairbanks. WOOD AM, Chattanooga. KYNN AM, Birmingham. WHAM AM, Providence. KTTW AM, Bellingham. KHDH AM, Ft. Worth. WCKR AM, Indianapolis. NCIS AM, Ypsilanti. WNCW AM, Warrensburg, Va. VUZZ AM, Bakerton. WZLX AM, Worcester. WMMR AM, Chip Ganassi, Pa. WQDN AM, Marion. KAYE AM, San Antonio. KFDI AM, Wichita.

Bubbling under the top 100 (No. 100-101-102-Crazy Space, There He Goes, MAC, 103-104-Music, Money, Baby, I'm a Good Devil, 105-Foolish, You're a Good Girl Like You (Dance in a Love Like This), Elektra.

Eddie Rabbitt's "Horizon" LP slides into the No. 1 position on Billboard's Country LP chart. "Painful" by Dolly Parton, which moved up a jump of 33 notches, starts 44. "Razors in Razors" debuted at shared 38. "Various Artists," Greatest Country Hits of the '70s, entered at shared 60. At 55 is Lynn Anderson's "Even Cowgirls Get the Blues."

The best of the week: Don Williams Vol. II (Don Williams) WBL 3716. Various Artists (Various Artists) WBL 3415. John Anderson (John Anderson) WBL 3415. One Man, One Woman (Various Artists) WBL 3412. Lynn Anderson (Lynn Anderson) WBL 3548. Cactus and a Rose (Various Artists) WBL 3411. Portrait (Various Artists) WBL 3410. Even Cowgirls Get the Blues (Various Artists) WBL 3409. Outlaws (Various Artists) WBL 3411. Willie Nelson Sings Christmas (Willie Nelson) WBL 3558. In My Dreams (Various Artists) WBL 3412. Sure Thing (Various Artists) WBL 3410. You Can Get Crazy (Various Artists) WBL 3411. Down & Dirty (Various Artists) WBL 3412. Biggest of the Biggest (Various Artists) WBL 3413. Heart of the Matter (Various Artists) WBL 3411. Miss the Mississippi (Various Artists) WBL 3412. The Electric Hornsmen (Various Artists) WBL 3412.

Newsbreaks

GRENVILLE, N.C.—The Carolina Opry House here is celebrating its first year of operation, having chalked up a successful 12 months of country entertainment. The club features both national and regional country talent. Headliners performing at the Carolina Opry in the past year include Razzy Bailey, Johnny Paycheck, Ernest Tubb, Mac Bandy, Hank Williams Jr. and Delilah McLane. Douglas is emcee.

GRASS VALLEY, Calif.—The Grass Valley Community Center here is celebrating its 10th anniversary.

JOHN ANDERSON

WOMAN FROM 1951

ONE MAN, ONE WOMAN

VARIOUS ARTISTS

CACTUS AND A ROSE

Portrait

Even Cowgirls Get the Blues

OUTLAWS

WILLIE NELSON SINGS CHRISTMAS

IN MY DREAMS

SURE THING

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CHRISTMAS

VARIOUS ARTISTS

Nashville Scene

By KIP KIRBY

Riders The Sky headlined the annual Record Bar convention in Hilton Head, N.C. recently after finishing an engagement at the Kentucky State Fair in August. Upcoming are the Atlanta, Revere Beach and the Aransas State Fair in Rock Hill later this month. The Riders—who combine authentic western flavor with an original sound—appeared on a regional network program titled "Live From The Kentucky State Fair," hosted by Donna Fergo.

In a current fact sheet sent out by the Statler Brothers, the 10-year-old international outfit of popular vocalists, who have sold more than 1,000,000 records in the studio, have written 125 of the 188 songs they've recorded, used over 144 miles of recording tape, spent more than 43,000 hours together, and have explained the origin of the name "Statler Brothers" more than 1,000 times.

When local favorite Bill Joe Shaver left it was decided to make it his next project and was succeeded in 1971. Austin's, recently, Guy Clark and Danny Flowers immediately stepped on to fill the bill. Clark performed a few sets that was high lighted by his outstanding guitar prowess of Sha re's young son Eddie. And the surprise of the evening was the debut solo of Don Williams' ex-wife Linda Ronstadt. She has since moved to Los Angeles where she now resides. Flowers who wrote "Takota Town" for Williams hosted the four piece group consisting of Bill Watson, David Pomery and Pat McInerney—and they showed that with or without Williams, they know how to play great music. Singer Larry Willeybaugh also joined them onstage for a couple of numbers. Ronstadt's set was superb and just completed an extensive road tour with Crowell's band, the Cherry Bombs. Ian Rodney cutting some sides on Willeybaugh for future label deal?

Causing excitement in Nashville's neighbor to the south—Atlanta—a band called the Sunbelt Minnows. When caught at the *Aqua over Labor Day* festival last weekend, the band proved themselves to be unique and interesting variety within its material. Keep an eye out for this rock group as one of the hottest on the new Southern scene.

When Alabama headed the Billboard Talent Forum in New York last week the group became the first country band ever to play the prestigious concert. The RCA act also set a personal record by becoming the first country group to sign with a label and send its debut release straight up to No. 1.

Bill Anderson and **Stephanie Winston** entertained more than 22,000 fans at KYNW-TV's re-cast Listener Appreciation Day in Omaha, Neb. Mud have been a big stadium to hold that many country fans. **Loretta Lynn** and her husband **Mickey** recently held their own "Listener Appreciation day" for members of the Nashville MCA Records staff. The Lynns hosted an outdoor barbecue on their Hurricane Mills ranch for label personnel, and Loretta mentioned that she's writing some new material for inclusion on her next LP.

Twenty six year old newcomer **Teri Gibbs**, whose first record is "Somebody's Knockin'" on WGN Radio, is catching the raving critics during her homestead. The pretty blonde can bring from her but nothing that interferes with anything she does. For the last several years, Teri has been performing at a local nightspot in Augusta, Ga. and her new single will probably find her headlining much bigger clubs in the near future.

ZENITH TV INTO COUNTRY

CHICAGO: The country craze sweeping the nation has reached its Zenith—tv, that is.

Zenith is introducing a new 12-inch diagonal black-and-white tv set for the outdoor market that capitalizes on the country mania.

Named the "Denver," the set is covered in simulated leather and highlighted with cowhide and fringe. It's operating from either AC household current or the 12-volt DC system of an auto or recreational vehicle.

Zenith's promotional campaign for the receiver is expected to follow the country and western slant, with an accent on western

Bloodline, Kenny Rogers' backup band, is set to make its recording debut on United Artists. Bloodline is including two songs on its first album by Nashville writer Thomas Cain from Com-

mon Music. Speaking of Combie, it couldn't be much hotter the company has "Lookin' For Love," "Up To Heaven" and "Love The World Baby" scorching the top of the country charts

Perky Diane Pfeifer opens a series 12 dates with **Don Williams** throughout Great Britain in November. **Leon Everett** opened for **Ray Stevens** recently at a taurine Diabetes Founda-

tion sponsored concert in Sterling, Va. and singer **Lucky Ward** is producing his sister, Linda, on a single entitled "Me And Tennessee"—which was penned by Linda's young daughter.

COUNTRY MUSIC IT'S THE WHOLE WORLD!

In 1980, it's difficult to find a spot on the globe that hasn't turned on to country.

There's a solid and growing international appetite for country that's being fed by the explosive increase in its use in today's top box office attractions.

Markets that range from rural to metropolitan are strengthened by country's continued expansion in syndicated and network TV.

And that means that this year's Country Music Week will be a fantastic event.

And that's exactly where Billboard's 18th Annual **WORLD OF COUNTRY MUSIC** will be with your message telling the world about the successes you're having on the super-fest country music track.

You can count on your message getting through because the world of country music counts on Billboard every week... that's why it's always the first read and most quoted trade in the industry.

Billboard's **WORLD OF COUNTRY MUSIC** not only provides fascinating and thought-provoking in-depth coverage of country events of the year, it creates a major story of its own: the publication of Billboard's Country Music Awards to the top artists, labels and publishers.

Featured articles will center on:
COUNTRY MUSIC ARTISTS
Who's moving and in which direction.



BONUS DISTRIBUTION AT CMA WEEK IN NASHVILLE OCTOBER 14-18

BILLBOARD'S 18TH ANNUAL WORLD OF COUNTRY MUSIC

ADVERTISING DEADLINE:

Billboard.

ISSUE DATE:

OCTOBER 18

SEPTEMBER 26

General News

ONLY 4 VIDEOTAPES AIRED

Little Rock On Lewis Telethon

By TIM WALTER

LAS VEGAS The Jerry Lewis Muscular Dystrophy Telethon over the Labor Day Weekend was once again weak in rock and trend material, despite staff efforts to expand musical directions this year.

A scheduled "Telethon Top 10" with live introductions by Wolfman Jack had been trimmed to nine videotapes by show time, but only four clips actually aired.

The largest segment with the telethon in 1978, fed the videotape list with the performance of "Ready For The '80s." The other three acts included Blondie's "Heart Of Glass," Queen performing "Crazy Little Thing Called Love" and Larry Gatlin & Brothers with "All The Gold In California."

Cut from the final showing were the Bee Gees' "Too Much Heaven," Grace Slick's "Dreams," Michael Jackson's "Rock With You" and numbers by Rod Stewart and Paul McCartney & Wings.

Insiders note that telethon staffers have pushed for more youth-oriented material, citing widespread fund raising support from the 15-24

age group, but corporate sponsors have been loath to approve a major deviation from the traditionally successful MORM format.

"We chose the videotape approach because of the limitations of breaking into concert tours and the expense of bringing in large groups of people," says Dannite Herman, talent coordinator.

"We had one major problem in setting and striking substantial quantities of equipment with no time for technical rehearsals. It's a good sign, however, that the younger performers are willing to help us," says Herman.

"It was one of the smoother productions we've ever had," states Lorna Luft, newly named national host of the annual muscular dystrophy telethon. "It's been instrumental in luring rock and disco groups to the program. Luft has been active with the national telethon for eight years.

"It's too bad we couldn't get all of the rock on, but there was so much excitement generated by the live performers, and of course that's what we were trying for."

Horst Petzall, director of public health publication for the association and press coordinator for the telethon, adds that no research has ever been done on the source of pledges by age category.

"I think we need to know that and I've encouraged them to take a look at it, but we haven't done it yet. We do know that the phones ring when Jerry asks for money, but I don't know if it really doesn't matter if the act asks for the money. They provide the interest, but when Jerry asks that's when the phones ring," says Petzall.

The 1979 telethon was seen by an estimated 100 million viewers. "Only 2% about two million people, actually contributed," says Petzall. "Just think what we could do with an increase of only 1%. That's another \$10 million. With 214 stations, we already blanket the U.S. and Canada. We can't do anything than that."

Survey for Week Ending 9/13/80

Billboard Hot Latin LPs™

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NO. CALIFORNIA (Pop)

Week	Title-Artist, Label & Number (Distributing Label)	CHICAGO (Salsa)
1	JULIO IGLESIAS Hey Baby (Mercury 6300)	1 NECTAR LAVOE Universo (Mercury 6300)
2	JUAN GABRIEL Benditos Perros 1037	2 EL GRAN COMBO Que se la lleva el Cielo 2013
3	BEATRIZ ADRIANA Amor y bendicion Perlos 2145	3 OSCAR DE LEON Llega a tu lado TH 2079
4	VERONICA CASTRO Norteno Perlos 2146	4 RAY BARRETO Reconstrucción Fania 552
5	VICENTE FERNANDEZ El Taurero CBS 26188	5 FAMA ALL STARS Fama 1000
6	JOSE MARIA NAPOLEON Soy de ti (Mercury 6307)	6 MI COLON & MIRANDA Gloria de mi vida New Perlos 215
7	JOSE LUIS RODRIGUEZ Alma de Ti Tap 2095	7 LUIS PEREZ ORTIZ Gloria de mi vida New perlos 215
8	CHELO Puras bellezas Muord 1710	8 BOBBY VALENTIN Branca 111
9	CAMILO SESTO 15 años mas grandes Telodicos 1011	9 TIPICA DOMINICANA Barrios 1001
10	ROCIO JURADO Sra Arcana 3485	10 CAROL CRUZ & SONORA Ponceña (Mercury 6306)
11	LOS POTROS Ponies 1006	11 CHEO FELICIANO Estancia Vida 02
12	LA PEQUEÑA COMPAÑIA Buenos Aires 4782	12 J. PACHECO & D. SANTOS Los diablos Fama 549
13	PEGORIO FERNANDEZ La migrante CBS 26187	13 CHOCOLATE Mambo 549 1009
14	LOS HUMILDES Mas de lo que mereces Fama 595	14 CONJUNTO CLASICO (Los Rodriguez) Merito 807
15	RAPHAEL Tu regalo cambia Al 60 103	15 MONGUITO EL UNICO Car 1011
16	EL GARRAFON Y SUS MONEDAS Fania 1020 315	16 LOS VIRTUOSOS October 1802
17	LOS BROTOS Pronos 3103	17 ROBERTO TORRES Mercury 6307
18	RAMON AYALA Ensueño a flor de piel Frey 1365	18 WILLIE ROSARIO TH 2078
19	LUPITA CALESTO Locura por la amiga Orion 1644	19 PAPATO SAR 1009
20	LA MIGRA Amigo dolor Mar International 108	20 JOHNNY VENTURA Centro 2010
21	LOS PASTELLES VERDES Sabor 1013	21 CHAMACO RAMIREZ Centro 2010
22	LOS NUPACANES DEL NORTE Tuna 1049	22 ROBERTO ROENA Fania 557
23	LOSTUKAS Un adios CBS 26043	23 JUSTO BETANCOURT Fania 553
24	LOS TIGRES DEL NORTE En la plaza Caribeña Fania 594	24 JR. TOLEDO & GULLIVER RIVERA Performance 1425
25	NELSON NEO Primavera de vida N 1050	25 MARVIN SANTIAGO Thun 2081



RADIO TALK-HOWARD - Hesemann, left, Dr. Johnny Fever on television at WKRP in Cincinnati, holds an informal news conference with Huey Lewis of Huey Lewis & the News, following the group's recent Los Angeles performance at the Whiskey.

Weber Firm Unveils Its 'Record Finder'

NEW YORK - MJ Weber Corp., a management consultant and filing system company in Cambridge, Mass., has unveiled Record Finder, a color-based labeling idea for rapid access to specific titles in an LP collection.

Housed in an LP-like jacket with a built-in guide, Record Finder contains four 9 1/2-inch by 14 1/2-inch label sheets, each in a different color, and four 8 1/2-inch by 11-inch index cards. Each label sheet has 30 plastic coated corners and four matching labels, totaling enough for up to 120 records. Price is \$19.95, with add-on label sets, each containing three new colored label sheets and three index cards, retailing at \$5.95.

The company is offering retailers a display box for counter presentation that features the slogan, "The Search Is Over."

Steinberg Speaker

NEW YORK Irwin Steinberg, chairman and chief executive officer of PolyGram Record Operations U.S.A., speaks on the subject of "The Opportunities and Challenges Of The New Video Technologies" at a meeting Monday (8/28) of the Music and Performing Arts Lodge of B'nai B'rith. The meeting will be held at the Sutton Place Synagogue, 225 E. 51st St.

Billboard®

TOP 50

Adult Contemporary

These are the best selling Adult Contemporary singles compiled from radio station airplay listed in rank order.

Rank	Last Week	Label	Chart	Title, Artist, Label & Number (Disc Label) (Publisher, Licensee)
1	1	BETTY ASKEW	11	DON'T ASK ME WHY Betty Askew Columbia 11131 (Impulse/April, ASCAP)
2	1	NO NIGHT SO LONG	17	DO YOU REMEMBER ME Dinner Werks Arista 8571 (Eveng, BMI)
3	3	10	10	SOMEONE THAT I USED TO LOVE John Denver Arista 8561 (Sony/Gems/EMI/BMI/Prince Street/Arista, ASCAP)
4	4	10	10	DRIVING MY LIFE AWAY Edie Brickell Elektra 46626 (Bruckner/BMI)
5	6	9	10	TOOK THE ONLY WOMAN Helen Reddy Warner Bros. 49511 (Dove/Bruckner/BMI)
6	16	KANADU	14	LOVE IS A LITTLE WOMAN Diana Ross Warner Bros. 49520 (Rabbett, BMI)
7	9	LATE IN THE EVENING	10	LET ME LOVE YOU Pat Stone Warner Bros. 49504 (Paul Simon, BMI)
8	5	9	9	WHY NOT ME Fred Knobelach Elektra 46620 (Columbia/CBS)
9	7	11	11	ALL OUT OF LOVE Air Supply Arista 0570 (Cameo/BMI/Rca/Polydor, PRS)
10	13	7	11	HEY THERE LONELY GIRL Foster, Foster, Foster America 8409 (Foster, ASCAP)
11	12	SAILING	11	CHRISTOPHER CROSS Warner Bros. 49567 (Pop/East, ASCAP)
12	18	5	15	LOVE'S GONE TO HELL Cathy Sanborn Warner Bros. 49567 (Pop/East, ASCAP)
13	15	JESUS	11	FIRST TIME LOVE Everly Taylor Epic 50984 (Bart & Beer, ASCAP)
14	8	16	16	MAGIC David Newton John Epic 51247 (John Fahey, BMI)
15	2	2	2	WOMAN IN LOVE Barbra Streisand Columbia 11134 (Streisand/Billy, BMI)
16	24	3	13	LOVE, LOVE, LOVE YOU'VE DONE TO ME The Searchers Columbia 11145 (Streisand/Uncle, ASCAP)
17	10	8	8	LOOKIN' FOR LOVE John Lee, Asleep Epic 51265 (Foster, ASCAP)
18	11	11	11	TAKE A LOOK AT ME Al Thompson Arista 2711 (Merle Acosta, ASCAP)
19	14	14	14	LET ME LOVE YOU TONIGHT Fury Prairie League Columbia 2266 (Foster, ASCAP)
20	25	4	4	ALWAYS John Denver Arista 2712 (Merle Acosta, ASCAP)
21	17	16	16	NEVER KNEW LOVE LIKE THIS BEFORE Stephanie Mills 200 Century 2860 (RCA/Pyramid/Billy, BMI)
22	26	16	16	STAND BY ME Marvin Gaye Motown 1054 (Ringtons/Billy, BMI)
23	20	16	16	MORE LOVE Vivian Carter AMERICA 1065 (Merle Acosta, ASCAP)
24	26	5	5	YOU AGAIN Dickie Lee Arista 1065 (Merle Acosta, ASCAP)
25	27	6	6	HOT ROD HEARTS Rufus & Chaka Panter Capitol 4253 (Crystal/Blackwood-Billy, BMI)
26	30	5	5	WHERE'S THE BOSS Frankie Valli & The Four Seasons/MCA/Cards 12523 (Urging/Sparrow Bros., BMI)
27	21	11	11	UPSIDE DOWN Diana Ross (Columbia) Motown 1054 (Ringtons/Billy, BMI)
28	21	11	11	LOVE LOVING YOU FEELIN' AGAIN John Denver Warner Bros. 49526 (Ac/Rose, BMI)
29	23	7	7	GIVE ME THE NIGHT George Benson Warner Bros. 49505 (Robbins, ASCAP)
30	26	6	6	LATE IN THE NIGHT England Dan Seals Atlantic 3674 (Pug/Poly/Concourse/Yankee, BMI/Uncle, PRS)
31	36	3	2	REALLY LOVE The O'Neals Warner Bros. 49503 (Tango/Fox-Monster, April, ASCAP)
32	23	11	11	HES A SHY ONE Peter Soto Sire 4751 (Liebers, BMI)
33	22	11	11	LOVE THAT GOT AWAY Freddie Aguilar Epic 51265 (Foster, ASCAP)
34	31	11	11	MAKE A LITTLE MAGIC The Dr. Dan United Artists 1056 (Dee Box/Bar/Visions Circle, ASCAP)
35	33	19	19	TEARS FROM NOW ON Orchid 1000 4885 (Ringer Cook/Cookhouse, BMI)
36	34	17	17	ITTLE JEANIE Chloe John MCA 41236 (Indiet, ASCAP)
37	28	17	17	ONE'S SHY Carrie King Capitol 4844 (Sony/Gems/BMI)
38	37	10	10	LOVE FANTASY The Dr. Dan United Ensemble Pavilion/CBS 5404 (Orchid Artists/Foxhall, BMI)
39	18	13	13	I'M HAPPY & I'M DANCE WITH YOU Anne Murray Capitol 4876 (Merle Acosta, ASCAP)
40	45	2	2	TRUE LOVE WAYS Merle Haggard 5-5081 (West, MCA/MPL Communications, ASCAP)
41	39	17	17	SHINING STAR Marlene Sanders Columbia 111222 (Contine, BMI)
42	46	3	3	ONE IN A MILLION Lynn Anderson Warner Bros. 49221 (Irving, BMI)
43	47	5	5	MY PRAYER Ray Goodman & Brown Peter 2116 (Columbia/Billie, Peter Morris, ASCAP)
44	42	5	5	YOU AND ME Franziska Argent 0571 (Warren Bros.) (Uncle/Billie/Begonia/Melodies, Irving, Norwegian, BMI)
45	43	4	4	MAN Eric Troyer Chrysler 11135 (Best Adored/Eric Troyer, BMI)
46	48	3	3	DON'T YOU WANNA PLAY THIS GAME NO MORE Lynn Anderson Warner Bros. 49221 (Irving, BMI)
47	47	2	2	MIDNIGHT LIGHTNING Al Stewart Arista 0557 (Freedom/Arpeggio/Billie/Begonia/BMI)
48	49	1	1	COULD I EVER BE THIS John Denver Arista 0558 (Eveng, BMI)
49	49	1	1	HEART OF MINE Tom Ridgeley Columbia A 11145 (Glenmark/Billie, BMI)
50	50	2	2	THREE MIDNIGHT LIGHTNING Chicago Columbia 11145 (Epic/Sackar/Schaefer, ASCAP)

Survey for Week Ending 9/13/80

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6 ALBUMS PLUS POLLINI ANTHOLOGY

DG Goes Heavily Contemporary

By ALAN PENCHANSKY

CHICAGO—Twentieth century classical repertoire takes on a leading role in the latest Deutsche Grammophon release. Featured are six albums of modern composers' works in addition to a five-disc anthology of performances by pianist Maurizio Pollini.

The previously released Pollini recordings include the Grammy award-winning Bartók Second and Third Piano Concertos and the set carries a special \$88 per disk list price.

According to DG U.S. vice president Alain Almeyda, "The new releases are grouped into one big release to counteract the tendency for contemporary literature to be overlooked when it appears in dribs and drabs."

Ames notes that Polydor affiliates in several countries are joined in integrally releasing the seven-album package "We're trying to strengthen each of the release's appeal by putting them together," she explains. "It's easy to lose a contemporary release when it's just one album in a large batch."

Another strategy is the use of the postcard as a marketing tool. Included are Bartók, Boulez, Prokofiev, Nono, Schoenberg, Stravinsky and Webern performances.

Says Ames, "Like with everything else you need a superstar to sell difficult repertoire." Pollini is probably the only artist today who sells considerable quantities of repertoire other people consider undesirable."

Five living composers' works, and music of Italian modernist Bruno Maderna who died in 1973, receive attention in the release. Karlheinz Stockhausen is represented with LPs containing "Sirius" for instruments and electronic sounds, and "Stimmklang," written for five groups of performers. According to Ames, there is a "well-established and fanatical" Stockhausen following today.

Japanese composer Toru Takemitsu's "Kashimashi" and "A Flock Doesn't Know The Person It Is Gazing" receive premiere recordings from Peter Serkin's group Tashi and the Boston Symphony Orchestra under Seiji Ozawa.

Ames says Takemitsu's "sensual" style gives the album a good chance for commercial success. "The Takemitsu would have a good chance of being picked up by the younger audience who are more receptive for something new and different," she explains. "This music is the most accessible."

Completing the collection is

"Coto," a large-scale, densely textured composition of Luciano Berio performed by the Cologne Radio Chorus and Orchestra under the composer, the North German Radio Symphony Orchestra's performance of three Maderna pieces under Giuseppe Sinopoli's direction; and works for two pianos of Ligeti and Zimmermann recorded by Alfons and Aloys Kontarsky.

The release is described in a special color leaflet that is being made available to dealers with emphasis on full-line classical outlets and college market stores. Ames says PolyGram regional classical specialists also will be working with an extra promotional album allotted to build store personnel's interest in the new sounds.

Nonesuch Records Ushers In Variable Pricing Policy

CHICAGO—A new "variable" pricing policy is being ushered in at Nonesuch Records as part of the label's campaign to reshape and update its image.

According to Nonesuch rapper Keith Holzman, there will be Nonesuch releases at three price points, including a new full price \$8.98 series. Standard Nonesuch releases carry a \$5.98 list price and there is also a soon-to-debut \$11.98 list digital series.

Holzman, who took over the WEA label reigns last year, wants to shake Nonesuch's "budget" image and provide more prime bin retail exposure for key releases. The executive hastens to emphasize, however, that there won't be a radical wrenching of the label's established personality.

Holzman's diversification plan will be completed in September with arrival of three digital albums, part of which will be offered at prices such as digital expected before year's end. The first three include Sequoia String Quartet performing Schoenberg's Second String Quartet; "American Music For Strings," played by the LA Chamber Orchestra, and the ambitious New York City Opera Kurt Weill "Silver-like" recording.

"Noneuch is as of September a full-line label," Holzman states.

The \$8.98 price point was originally looked at for digital product, but digital session costs are running at twice the expense of regular analog studio work, Holzman said. He also cites "current market conditions" and extensive upgraded post-production quality control measures as reasons for the \$11.98 price.

"If we came out at \$8.98 digital we would be a budget digital," Holzman explains. "There's no reason why we should be cheaper than others."

The fact that Nonesuch started

out at point "A" doesn't mean that 16 years later you can't have a change in philosophy," the executive adds.

The executive says digital albums are being pressed at WEA's Specialty and Allied facilities with a special vinyl formulation and greatly increased quality control sampling. There is also independent plating of the digital albums using Sheffield and Europakid.

The first \$8.98 releases, shipped last month, are the medieval "Play Of Daniel" liturgical drama performed by the Clerks of Oxford, and "The Mystery of the Glittering Gold" music performed by the London Wind Orchestra, an ensemble of players drawn from leading London symphony orchestras.

Says Holzman, "\$8.98 is for those

titles we feel ought not to be marketed at \$5.98 and are not digitally recorded."

It's expected that the bulk of non-digital titles will continue to appear at \$5.98, the executive says, with only special items at the full-price mark.

Classical Notes

FLUTE BONUS: DG is issuing a huge success with its digital recording of Mozart's "Magic Flute." The album is the first DG digital release and it boasts of leadership. *Die Zauberflöte* is a special bonus 12-track 45 rpm set. The CD is being included in the three record set. The CD is set for October and only the first "low thousand" copies landed here will contain the special disc. DG's "Grieg: Peer Gynt" is the record of Karajan's first ever recording, a 1938 performance of the "Magic Flute" Overture. The overture is a digital recording, cut at the highest playing speed for comparison, and heard on the B side.

High Court Will Decide

• Continued from page 18
cations Act requires it to do—regulate in the public interest."

The Guild argued the central issue is whether radio listeners have the right to fight to save their favorite station when it's the only one of its kind in the area.

The case is before the high court on a petition for certiorari review by the FCC and major broadcasters including ABC, CBS, Metromedia, NBC and the National Assn of Broadcasters.

Contract Hassle Halts Met Start

NEW YORK—The opening of the Metropolitan Opera season Sept. 22 was placed in jeopardy last week when the rehearsal schedule was suspended following stalled contract talks between the Met and its orchestra.

Union musicians were demanding a four-performance work week, a

The Guild is joined in its action by seven other listener groups and friend of the court briefs have been filed by a dozen of musical organizations including:

The Carnegie Hall Corp., Lincoln Center for the Performing Arts, the Metropolitan, New York City and Boston Operas, the New York and Los Angeles Philharmonics, the Boston Symphony and Philadelphia Orchestras, the Mormon Tabernacle Choir, Jazzmobile and the Universal Jazz Coalition.

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International

Uruguay Introducing Antipiracy Measures

MONTEVIEJO—Uruguay has become signatory to the Geneva (1971) convention protecting phonogram producers against piracy.

To consummate the move, as set forth in the ratification of the convention at the United Nations, Uruguay now needs to decide upon appropriate penalties for those convicted of piracy.

Members of the Uruguayan Record Council (Cámara Uruguaya del Disco) are confident that the Ministry of Justice here will take the necessary steps.

Dr. Pedro Borgogno, secretary of the council, also notes that agreement has been reached which recognizes the rights of phonogram producers between the Uruguayan Record Council, the Asociación

Rare Motown

LONDON—Two previously unreleased Motown recordings figure as a key sales component of a new disk package for release in the U.K. Friday (5) via EMI Records.

This is a 21-single boxed set, featuring 40 Motown titles which have made the British charts over the past 13 years, including unreleased items, compiled on one 45, "Jimmy Wesson's 'Da Like I Do'" and "The Marvelettes' 'Finders Keepers. Losers Weepers.'

Other artists included are the Supremes, the Four Tops, Steve Wonder, the Jackson Five, Jimmy Ruffin, the Temptations, the Miracles and Edwin Starr. The package is a limited edition, priced at approximately \$59.

ATV Northern Developing Production Ties To EMI

SYDNEY—ATV Northern Productions, the local production arm of ATV Northern, has recently established an artist development arrangement with EMI Records here.

Under this deal, ATV Northern will discover, nurture and produce fresh talent for exclusive release by EMI in Australia and throughout the world.

The move marks a return to the EMI umbrella for ATV managing director, Chris Gilbey, who ran the adk department of Albert Productions (distributed by EMI) between 1973 and 1977. "From my days at Albert, I understand how EMI operates," says Gilbey, "and I know we will have a smooth exchange of expertise and experience."

The Parlophone label, in original design and color, will be revived at Gilbey's request, to carry ATV local productions.

"To my mind," explains Gilbey, "Parlophone is associated with a period of music that is exciting and invigorating—and that is how I see the product that we'll be producing for EMI."

"Also, as Northern Songs controls the majority of Lennon-McCartney

General de Autores and the Sociedad Uruguaya de Interpretes on the one hand, and the Asociación Nacional de Broadcasters del Uruguay—of which 95% of the country's private radio and tv broadcasters are members—on the other."

The basic idea is that the broadcasters' body will pay increased royalties to composers, performers and producers. It spans five years, from Feb. 1, 1980.

The move is significant because it marks the first time that composers, performers and producers have worked together to assert their rights.

At the signing, the Uruguayan Record Council was represented by its vice president, Ricardo Gioiosa, also president of the Latin American Federation of Phonogram Producers. Representing the Asociación General de Autores was its president, Orlando Romaniell, and the same post in the Consejo Panamericano de CISAC, The Sociedad Uruguaya de Interpretes and the Asociación Nacional de Broadcasters del Uruguay were represented by their respective presidents, Orlando Romaniell and Raúl Fontaine.

Composers, performers and producers must deal individually with the broadcasters not affiliated with the Asociación Nacional de Broadcasters del Uruguay. The agreement signed with the latter stipulates that the independents cannot receive more favorable treatment.

The recommendations will be executed via the Asociación General de Autores, which has been handling composer and performer rights until now.

copyrights, it seems almost a fitting metaphor for what is generally seen as the Beatles' last days.

The ATW-EMI deal has come about as a result of a "new mood" evident at EMI under the new leadership of Peter Jameson. "I've known Peter for some years," says Gilbey, "and I think he's one of the brightest minds of the record industry."

Since coming to Australia, he has given EMI a distinct change in image and success rate. Having the top three singles would not have been probable for the company a couple of years ago. Now the Australian operation is one of the most successful in the world.

Conditioned of the agreement will allow ATW Northern full use of all LMI facilities, with the production company retaining full control of its endeavours.

The first issue from the new pact will be "Two Single Bed," a third single from Edith Bliss, who has sold well over from the now-defunct Go Label.

• ATW Northern Songs recently presented LMI with a "gold box" to commemorate the highest global sales of the 13-LP "Beatles Collection." It has reportedly sold more than 25,000 units, representing 325,000 actual albums, denoting more than six platinum awards in this market.

Released internationally as an extremely limited edition run, the set was placed on full release status in Australia during 1979.

Van Der Linden, freelance director of "TROS Top 50" over the last 2½ years, was fired because of the incident, which received a great deal of media coverage.



NEW SERIES— Carlo Fontana, left, managing director of Italy's Fonit-Cetra, works with Andrea Luca Seiler, general manager of liquor firm Martini & Rossi, on plans for the "Martini Concerts" radio broadcasts, spanning 25 years of classical music history, which will form the focus of a new recording series from Fonit-Cetra featuring opera singers. First product is expected in October.

Difficult Times For East African Marts

By RON ANDREWS

NAIROBI—The past 14 months of oil price hikes, stringent budgets and failure of the seasonal rains have meant severe hell-lightening for Kenyans, and the people feel it sooner have been record compaines.

The effect of the unfriendly weather upon neighboring nations has been to exacerbate the situation, and driven Kenya's music trade into at least a temporary recession.

In past years, the Kenyan sound—a fusion of Zairean rhythms and local ethnic tones—had become extremely popular all over Africa. At one time, the business done by record companies on export fat outsize imports. In 1978, Kenya's first hit single would sell 30,000 copies, and there have even been some massive hits which touched 50,000 or 60,000 units over an extended period.

The incentive for local producers was a reasonably lucrative market.

Stiff Goes For Inelco

AMSTERDAM—Dutch independent Inelco is to distribute Britain's Suggs Records in Holland and Luxembourg. Barclay will continue handling the line in Belgium.

During its three years with Dutch Suggs, Inelco's London-based Alan Towler, May, Madness and others.

First releases under the new deal, effective Sept. 8, will be albums by U.S. artist Joe "King" Carrasco and American new wave band the Plasmatics, and a single from Madness.

The controversial Plasmatics, who recently caused a concert to be banned, have already caused a summer headache, thanks to the video promotion clip for their single "Baby Butcher."

The clip was due to be shown on television show "TROS Top 50," but station head Cees Baay banned it at the last minute, arguing that it contained too much sex and violence.

Wim Van Der Linden, freelance director of "TROS Top 50" over the last 2½ years, was fired because of the incident, which received a great deal of media coverage.

China Shows By Japanese

TOKYO—Masashi Sada, Japanese singer-songwriter who scored last year with "Kanpani Senge," was scheduled to perform concert Beijing (Peiking) this past weekend (6-7). It marks the first major show by a Japanese in China since World War II.

Sada's date will commemorate the reopening of a 2,700-seat hall in the Chinese capital.

The concert is a by-product of the television documentary that Sada is making about the Yellow River in China, and a joint production with the Sada Kikaku Co., to whom Sada is signed, and the central organization which controls tv broadcasts in China.

A representative of the latter happened to hear Sada's concert when he visited Japan in June this year, and approached him and with the producer for a joint production.

The 30-man staff going to China is all Japanese, and about 30 tons of equipment, including lights and audio equipment, is being taken to film the documentary.

The concert will be filmed by the Chinese and broadcast over television there. Sada Kikaku will also work on the date for later screening on Japanese tv.

Puschnig: New Talent Vital

By MANFRED SCHREIBER

VIENNA—Industry-wide creative stagnation is at the root of record business problems, according to Erhard Puschnig, new general manager of Phonogram, Austria.

And Austria, he says, "We have to force through the discovery of new talent in all parts of the world. We have to do a great deal more to encourage real creativity."

Puschnig, 39, joined the PolyGram group three years ago as manager of its record service here, and head of Phonogram's Austrian division.

Now he plans to expand first national repertoire, looking for cooperative deals with influential partners such as the Austrian Radio and Television Corporation but, by way of warning, he says: "We have to be more careful than ever about ensuring that new talent gets released. If market processes are doubtful, then product won't get release."

"It adds up to a two-headed situation, on the one hand we want to give new artists the opportunity to show off their talents. On the other hand, we have to think in terms of profit and show extreme caution."

"I believe very early talent is born from a new talent which has worked out a kind of mental action paper, using such criteria as creativity and artistic ability."

"Then we check out potential demand and assess whether there is likely to be a market for the product outside Austria. But a more positive approach to the creative side off our industry is vital if we are to pull out of the recession worldwide."

Newstreet Promo

LOS ANGELES—Vulcan Productions has signed a deal with Aztec Productions to produce a video promo for Newstreet, whose upcoming single, "Better Run," will debut via Australia's Laser Records.

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International

International Briefs

• Continued from page 60

from Polydor Holland. Titled "Dutch Cycle Success," the album features radio reports from as far back as Arce Van Vliet's 1957 world championship in 1957. The first copy has been presented to Zeeuwse, but in view of the enormous popularity of the sport in Europe, Polydor is hoping for more than merely appeal sales.

• NAIROBI—The popularity of Tanzanian music in East Africa was underlined recently by the presentation to the Orchestra Les Mangalépou of a gold disk representing sales in the area of more than 60,000 units of the single "Nyako Koma," written by Kabile Kahanze. The band, composed totally of Tanzanian musicians, is living and working in Kenya, partly because of the collapse of the record industry in Zaire, and partly because of its popularity as a live attraction at night spots in that country. Contrasted to Phonogram (East Africa), the Tanzanian Les Mangalépou are one of the two top Tanzanian acts that have eclipsed the sounds of local bands with its brand of lively rhythms and neat harmony. Making the gold disk presentation was Kenya's assistant minister of foreign affairs, the Hon. K. Munyi.

• VIENNA—Performers from 10 nations will compete in the Carinthia International Pop Festival to be held Friday through Sunday (12-14) in Villach, with its Golden Carinthia trophy and \$3,000 prize money. They are Susan Aviles, (West German), Uwe Jense (East German), Roberto Vecchini (Italy), Dream Express (Belgium), Sammy Clark (Lebanon), Ricki Gal (Luxembourg), Alain Souchon (France), Michael Lorenzini (Austria), Rafael Ferber (Spain) and Zsolt Sarolta (Hungary). The event is organized jointly by Profil Promotions, the Austrian Broadcasting Corp., the city of Villach and the county of Carinthia. Austrian Television will record the entire event, transmitting the final evening live. Judges included Eurovision winner John Logan, who will also be a star guest along with Richard Clayderman and Austria's Ludwig Hirsch.

• LONDON—Following termination of EMI's license with Fantasy/Stax, RCA has taken over UK distribution of the catalog. In order to maintain a practical release schedule for the fall, RCA will initially operate the license agreement through its subsidiary Milestone/Prestige, and release only selected new product. It's hoped to develop a full and independent licensing deal later. Says RCA deputy managing director, John Howes: "Fantasy/Stax and RCA want to work together, especially in view of the success Milestone/Prestige has had in the UK under RCA license." Both companies thought it wise to solid and concise, negotiating, and will develop and negotiate a full agreement very shortly. Future releases will include new product by Slyester, the Fat Larry Band, Fever and Idris Muhammad. Former product manager for Fantasy/Stax at EMI, Bob Fisher, continues as UK consultant to the US company.

• SINGAPORE—The change-over of Singapore's government-controlled television and broadcasting station into a statutory board augurs well for the music business, local industries say. There has already been a noticeable increase in the number of music studios in the city, one of the only two tv

(Continued on page 62)

Rock Contest Launched

LONDON A nationwide rock contest designed to unearth Britain's latent musical talent has been launched here under the slogan "Battle of the Bands."

Promoter Steve Lishman says Everybody's in it, from the senior state of the industry, yet there's probably some real talent about now than ever. It's just that the record companies haven't plugged into it properly. People say we need a new Beatles, and we feel this is the best way of finding them."

Lishman's ambitions are far reaching. He sees the year's national contest as the forerunner of first a European event, and then a worldwide Battle of the

bands with television coverage to match.

Prizes offered include \$7,000 cash and a record deal with guaranteed album release. Submissions have been invited from bands wishing to enter the 12 regional contests scheduled for November, six contestants at each. The final is set for London's Rainbow Theater.

Only amateur and semi-pro bands with no record or publishing deals are eligible, but entrants are free to play anything from heavy metal to jazz-funk. A panel of music industry persons will judge the heats, and Lishman is working for press, radio and tv coverage.

Bulgarian Label Prepares Major Expansion Plans

MOSCOW As Bulgaria's Bulgarian Music Association, the major expansion plans, its director, the composer Alexander Iosifov, has published a history of his country's record industry in Melodiya's quarterly magazine here.

The first manufacturing facility was set up in Bulgaria in 1931, equipped with two manually operated presses. The first masters were made in Bucharest and Berlin, then brought to Bulgaria.

By 1944, several small companies had been established, the biggest being Simonavija. After the war ended Melodiya was set up for disk manufacture, then in 1950 the state-owned enterprise Radioprom and finally in 1952 a specialist record operation, Balkanton.

Output initially was about

150,000 units a year, climbing to

610,000 by 1961. Soon after the company moved to modern premises with up-to-date recording and pressing equipment, and in 1969 began making stereo albums.

Today, Balkanton releases about 200 titles a year. Regular series include "Achievements of World's Musical Culture," "Portraits of

Great Composers," "New Bulgarian Music," "Anthology of Bulgarian Folklore."

Recently a special series was launched marking the 1300th anniversary of Bulgaria. Many Balkanton releases have won international awards.

Balkanton has strong relations with Melodiya in Russia and with other Bulgarian record companies as the Shadoks of Knight, the Giants and "7" and the Mykstrans. Such stock is swiftly snapped up by a loyal core of customers as soon as it appears in the racks.

Apart from the retail store, Phantom presents concerts and, of late, has launched a record label to carry young hands which fall within its spheres of taste.

So far, there have been four single releases, all by British artists presenting the Passengers, Surfside 6, the Flaming Hands and Shy Imposters. A 12-inch EP of the Visitors is being readied for release.

The disks are notable for above-

Phantom Label Set By Aussie Retailer

SYDNEY "For two years, I've operated a record store which only sells the music that I and my friends like. Now I have a record label which records and releases the same sort of music." So says Australian Dare Jennings, young proprietor of Phantom Records, a fledgling rock emporium.

Proclaiming itself in "the big beat in the heart of the vinyl jungle," Phantom operates a unique and invaluable specialized record outlet in Sydney's inner city.

The store carries vintage rock and current new wave, with a strong emphasis on tough, energetic "garage rock" "

Twice yearly, staffer Jules Norrington treks across America to secure new material, and has recorded 60 rock singles by cult attractions such as the Shadoks of Knight, the Giants and "7" and the Mykstrans. Such stock is swiftly snapped up by a loyal core of customers as soon as it appears in the racks.

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The disks are notable for above-

average (for independents) production and excellent presentation. Though only stocked by other, selected specialist rock outlets, the singles appear on store counters in a striking clear perspex embossed holder bin.

"What we care about is the record," says Jennings, "I guess we have that old-time naive attitude if the record is good enough, people will buy it."

"It doesn't bother us that we don't have full scale distribution and gold sales and chart placings. Our main ambition is to be people of similar taste to us automatically buying anything on the Phantom label because they know it will be good."

Indications are, however, that such an idyllic love-heydey of operation may not be quite sustainable. Phantom may be forced to become successful. Already major record companies and distributors are sniffing around, and the major Sydney retail chain, Palings, has begun to take stock.

Phantom has also moved to expand its own horizons with the leasing of a single by Stiv Bators from the Los Angeles Bomp label. It hopes to follow on with other releases.

In certain areas, the Phantom Records label resembles the Chiswick label in England which grew out of Ted Carroll's Rock On specialist store in London.

Buses Used For Promo

LONDON The thousands of double-decker buses, long a feature of British national life, could provide a valuable promotional vehicle for record promotions, according to a local company Sounds In Motion.

Its offer to record companies is that for roughly \$450 they can get 63,000 plays a week on an initial 300 buses in 10 major cities. The claim is that the scheme reaches a potential two million audience at a cost per thousand comparable with that of the independent radio stations.

The Sounds In Motion system, promoted here by Neon Marketing & Communications, is being pushed to concert promoters and record retailers as well as record companies. New managing director of Sounds In Motion, which features mainly light pop and MOR, through to light classical music, is Bob Green, former head of the long-established Pearl and Dean agency.

An example was played on the top deck only of the buses, for roughly \$1.50 a week, played twice in an hour.

The hour-long tapes come through eight high fidelity speakers playing, say Sounds In Motion, "a sound similar to that of the very highest in-car stereo systems."

(Continued on page 62)

Jazz Meeting Hopes To Settle Conflicts

WARSAW. Main task of the International Jazz Federation when it holds its fourth general assembly here on Oct. 10 will be first of all settling the conflict between the IJF itself and its American offshoot, the IJF Inc., founded by former general secretary Jan Byrczek.

The assembly, which will be held within the framework of the Warsaw Jazz Jamboree, will also have to outline a realistic program for its future activities.

The Federation's problems began when its Byrczek left the general secretariat at that time located in Vienna, and moved to New York to set up what was apparently intended to be an IJF branch office. However, it soon became apparent that the New York office was behaving like an independent organization. Eventually it severed all contact with the IJF.

At the third IJF general assembly held in Lubljana, Yugoslavia in June last year, a new board was elected for one year only and given the task of examining the conflict between the IJF and the IJF Inc. and presenting proposals for a solution.

"We have looked carefully at all the possibilities," says IJF president Lubomir Dorukza, "and we believe that the best way to settle the dispute is the existence of two independent organizations. In future it should be possible for the two bodies to cooperate in certain areas, although for the moment this presents difficulties because of certain unsettled obligations arising from Byrczek's distribution of the IJF magazine 'Jazz Forum'."

In view of this situation, the Polish export company cancelled its contract with Byrczek for the distribution of "Jazz Forum" and the Polish Jazz Society, the original publisher of the magazine, signed a new contract with the IJF. The magazine, a bimonthly publication printed in three languages (English, German and Polish), is the organ through which the IJF has most effectively established its identity internationally.

The board of the IJF intends to present to members at the fourth general assembly a program which involves the Federation becoming an umbrella organization on such lines as the European Council of International Music Councils, of which the IJF is a member. Membership of the council is seen as conferring a certain prestige and making contacts with national authorities easier.

The program also provides for coordination of the IJF's activities in line with the general program of the council, thus creating conditions "for the increased acceptance by national cultural authorities of the

value and significance of jazz music."

Further principal tasks of the IJF board suggest should be to increase the profile of jazz music in the curricula of educational institutions, and a wider and better-informed coverage of jazz music in the media. Through its member organizations, the IJF should involve itself in the active promotion of jazz by engaging in jazz production and distribution, especially in territories where no jazz program is undertaken by commercial agencies.

Through its collective member organizations, the IJF now represents some 30,000 jazz musicians, organizers, educators and listeners, most located in Europe, but delegates from the United States, Australia and India are expected at the general assembly.

"I want our family to accept the new proposals," says Lubomir Dorukza. "I feel that the new board to be elected in Warsaw should have members with clearly defined and decisive functions, especially those from countries where jazz life is particularly active and well developed and there are strong jazz organizations."

Bus Promo

• Continued from page 61

The musical program is interrupted with commercials carrying a range of product. An "attitude" research study on the buses already involved showed, it is claimed, that there was a 94% acceptance level, only 6% of the passengers feeling it should be completely withdrawn.

Rodriguez's popularity was further affirmed when he was decorated Aug. 2 by the president of Venezuela, Dr. Luis Herrera Campins, for his artistic achievements and for the positive image he's given the country abroad. The ceremony was nationally broadcast on television. The same day, Rodriguez per-

International

Venezuela's TH Expands Via Talent Acquisition

CARACAS. In a swift and surprising move, Discos TH of Venezuela has not only renewed its contract with Jose Luis Rodriguez and his manager, Hector Masselli, for a further three years, but has also secured a five-year deal with Puerto Rican star Danny Rivera, recently signed by Gratiñ Records for \$1 million.

Negotiations with Rodriguez and Masselli were conducted by TH president Wilhem Riken, general manager Carlos Vidal, artist and repertoire manager Oscar Serfaty and Discos TH's general manager on the U.S., Tony Moreno.

Talks stretched over eight months, during which time labels made substantial offers to Masselli for his art, whose career has taken off in the past few years.

"I want our record company to help Jose Luis attain the international status I believe is due to him," comments Masselli. "Audiences in countries where we've recently toured reaffirmed the worth of my artist, and I believe that we're in a position to demand that he's promoted accordingly."

Masselli, Rodriguez and Discos TH recently celebrated the new pact at the Macuto Sheraton Hotel in Caracas.

Rodriguez's popularity was further affirmed when he was decorated Aug. 2 by the president of Venezuela, Dr. Luis Herrera Campins, for his artistic achievements and for the positive image he's given the country abroad. The ceremony was nationally broadcast on television. The same day, Rodriguez per-

formed in concert at the Quarcas Hilton, and on the following day, in the Teledoce.

Discos TH's acquisition of Danny Rivera, Puerto Rican singer also thought to have considerable international potential, came about when the singer's former label, Grafitti Records, dropped its lawsuit against him and sold his contract to TH, for an unspecified amount.

TH bought the five albums that Rivera recorded with Grafitti, including "Para Dejar Adios" with Eddie Gomez.

From his old contract, Rivera also signed with TH in Puerto Rico, which immediately issued a new single by the artist, "Cada Vie Otra Vie."

Hendrix Set

AMSTERDAM. Polydor Holland has released the 11-album box set manufactured by Polydor Germany and commemorating guitarist Jimi Hendrix, who died Sept. 18 ten years ago. The set contains all his official recordings for Polydor.

And along with it, Polydor Holland is putting out a single album containing the best of Hendrix, as produced manager Tom Stukenberg under the title "The Legendary Jimi Hendrix." This will be pushed in the marketing campaign for the box set, and contains greatest hits like "Hey Joe," "The Wind Cries Mary," and "All Along The Watchtower," all of which appeared on a special EP released by Polydor in August.

International Briefs

• *Continued from page 61*

changes are coming to benefit from this," comments Jimmy Weger, general manager of WEA Records.

People who watch these shows will want to buy records of the artists." A&R recently seen on tv here include Elvis Costello, Manhattan Transfer, Boney M., Bob Marley and the Wailers, Aretha Franklin, Hall & Oates, Leo Kottke, Santana and John Amodeo.

Some of these artists were once frowned upon in Singapore because of their long hair, which the government used to associate with drug Executives of the station have also seen how all parties concerned can work together to produce more successful programs. According to sources, the station intends to secure more such programs from abroad. It has also set up an artist liaison unit to bring popular stars for tv appearances in Singapore from the U.S., Britain, Hong Kong and Taiwan.

• LONDON. Arrola band Skys have had a very successful and impressive first indications of the classical rock outfit's increasing in international success. Its second release, "Sky 2," has become the first double album this year to go platinum in the U.K. market (600,000 units). It's also Arrola's first platinum disk here. Skys' first LP was a record-breaking success, and both disks are platinum in Australia (50,000 units). The band has toured in both territories, and Arrola expects its European trek this month to have the same effect on disk sales in the countries visited. Already "Sky 2" has reached the top five in West Germany, and top 10 in West Germany, and top 20 in Sweden. Next stage will be an assault on the U.S. market.

CBS Steps Out With Russell In Charge

By GLENN A. BAKER

SYDNEY—For the past five years more, CBS Records has been dubbed the "Sleeping giant" by Australian industries. Ten months ago, Paul Russell, after reversing this comatose-mumbo jumbo image,

Russell, former English court lawyer, led Zeppelin attorney, CBS UK director of business affairs and CBS Records International vice-president of administration, was dispatched to Australia to drag the local operation from also-ran status into the limelight. Three months ago, he awoke the beast, and now he's peddling it into action.

Within days of his arrival, Russell was expressing strong and positive views about the local recording and music industry, and his ardour dues not so far seem to have been dampened.

"The inner structure of the musi-

business here has a much greater degree of sophistication than I expected," he explains. "I'm impressed by the farm system for bands. The public school scene is healthy that good bands can work their way from rags to rags in fairly short space of time."

"This is because the kids really know their rock'n'roll. There is an incredible degree of awareness in the grass roots level."

He started the first time I saw Ms. Dixie, but the next night, I saw Cold Chisel, then the Angels, then Jimmy and the Boys, and they were all truly outstanding. These bands are ready to take on the world, they have an incredibly professional approach and can compete with anyone."

"I came here knowing there would be some acts that I could help develop, but I didn't realize until I got here just how exciting it would be. I really believe that this talent has a place in the overall world market."

As head of 700 staff, Russell has imbued a greater sense of localized responsibility and a more far-flung corporate office. In England, I saw Dick Asher maybe four to five times a year, but down here it's different, we rarely have any visits from senior CBS executives."

"Which is not to say that I don't have full support in every action I take. That means that I have to originate a lot of policy to suit this unique market, and the one policy is to pledge a return in 1981. Radio has placed 'Philly' on high rotation; a single completely ignored on original release some months ago."

"I mean, I can't ram promotional strategies down Perth's throat, they

know what sells over there a lot better than anyone at head office does. Dan Fogelberg is a good example. Paul [McCartney] is another major artist; we haven't done that in the east yet. I want to make our branches sell more, not just sales offices."

The most outward sign of the Russell regime has been a drastic "knocking up" process in a once-staid CBS. From the sight of Russell at steamy rock dives clad in denim, to a completely overhauled relationship with the media. To a suddenly enthusiastic staff, CBS has shed its winter skin.

Russell cautiously admits the extent of his influence. "A company gets to the point where it has to be more musical, more sophisticated. We're experiencing unprecedent success in the moment, and success gives one a confidence to try new ideas."

"I agree that I've made this company a lot more musically oriented and a lot more promotionally conscious. Our thrust is now directed more toward the consumer than the retailer because you have to stamp your name and get your message across here."

Russell's first concerted promotion campaign was "Rockogram," an eight-edge 10-inch disk sampler of eight prominent CBS acts, international and local. It was responsible for generating at least gold (gold and silver) platinum) for each artist, and the one such policy is to give a lot more autonomy to the state offices.

Promotional staff at each branch office have been beefed up considerably, and Russell has an array of a press department, artist relations de-

partment and field promotions department. Commitment to local recording is also high, though much has not been evident.

However, Russell is adamant that, "We will sign every artist that we think we can sell records with—up to a limit of about ten acts at any one time. I'm into rock'n'roll personally, and the greatest joy I have is to break good new bands."

With all his sense of excitement, Russell has injected a note of foreboding into his dealings with the industry—notably retailers and media. At a gala product launch earlier this year, he detailed a "scenario for 1983" in which videodisks, sold through supermarket chains, have captured the mass home entertainment market and record retailers, who are relegated to little more than blank tape blank, which is used to capture full album broadcasts on FM radio.

Record prices have risen 40%, goes the scenario, rock stations have switched to "beautiful music" formats and most album releases are television-advertised compilations.

This doomsday prediction, despite the fact that it was intended to rally them into action against blank tape sales and towards the breaking of new artists. Russell claimed that a national chart for consumer usage, the introduction of respectable rock awards and greater retail awareness of product would help avert the catastrophe.

To this end, CBS has aligned itself with Rolling Stone magazine to create a chart for displays in stores, and also actively supported the TV Week/Countdown Rock awards in April.

Guitarist Gallagher Ejected

SYDNEY. Declaring it to be "the most disgusting incident of my 15 years in the business," manager of Roy Gallagher and his band were ordered out of the Wreath Point Casino in the city of Hobart recently, capital of the island state Tasmania.

Gallagher, who was staying at the West Point Hotel, vented his spleen at the casino after a sellout Hobart concert, dressed in corduroy jeans and a suit coat, the fullest extent of rock formality.

Security officers descended upon him in the casino bar and insisted that he was inappropriately dressed

Canada

Fine For A&M In Canada Over Price Maintenance

TORONTO—A&M Records of Canada was convicted in local court Aug 5 for practicing retail price maintenance from 1976-78, contrary to anti-monopoly section of Competition Act, and was fined \$35,000 for one count and suspended on nine separate counts.

In a written statement, Judge Honberger stated that A&M profited as a result of a cooperative advertising policy that provided subsidies to leading local retailers, provided they advertised A&M products at prices lower than dealer cost.

If the advertised cost was below the then dealer cost, there would be no payment on coop advertising and it marked a contravention of section 31 of the Combinations Act which deals with pricing.

The same case, which has been set up for two years, brought in Sam Sanderman who operates the Sam the Record Man stores as a key defense witness. In Sanderman's case, he stated that the advertising policy of A&M had no impact on his business, that he would make his marketing plans independent of the policy.

From A&M's records, the Sam's chain received advertising credits of \$20,764 in purchases of \$671,934 in 1976, the following year a credit of \$28,643 on \$744,087, in 1978, \$12,333 on \$712,246.

Court records show that A&M's national business doubled from 1975 to 1978 to \$12.5 million with a

net income climbing from \$300,000 to nearly one-million dollars.

An A&M letter produced in court by Crown Attorney Robert Hubbard outlined the company's advertising policy for retailers. In part, it stated: "A&M made it clear to its dealers that it was a violation of their agreement to overcharge cost. Such conditions cheapen the image of our product. Failure to comply with these conditions would result in forfeiture of any advertising monies contributed by A&M."

In handing down judgment, the judge noted that the law had been broken by A&M, but that he doubted that the company was aware of the law. He said the firm had no way tried to hide its position, shown favouritism to larger small accounts in administering its policy.

The judge also noted that when it was first pointed out that the policy violated the section within the Combinations Act that the firm had immediately complied with the law.

Regardless of size of impact, there is no doubt that the policy was working and effective right across the spectrum of the market. The Sam's chain, from the Record Man, the "big guy," to Pakan's Melody Lane, the "little guy." There was an incentive to raise advertised prices which in fact were raised. It is admitted that by virtue of the nature of the market for records in Canada, advertising is one of the most important marketing tools utilized at both the distributor and retailer level.

Musical Gets OK Over \$S

TORONTO—"Indigo," a smash hit black musical starring Salome Hay, has made Canadian history by becoming the first theatrical production in the country to win Ontario Securities Commission approval to sell its tickets from the public for Broadway show.

The producers are now out to raise slightly more than one million dollars (Canadian) to cover the costs of the Broadway opening. The plan is to sell 230 individual limited partnership units at \$5,000 each with proceeds going to mount the U.S. version.

Executive producer Howard Matthews, who has in the first year since anyone in Canada has attempted to raise money in this manner "Raising money this way is fairly common in the film business, but no one has ever tried to do it with a theatrical production in Canada."

The show, which spans American black music from the plantation days through today, will have two extended performances at the Royal Alexandra Theatre in the city and has played to nearly 75,000 people with over a quarter-million dollars grossed in the first run at the 200 seat facility.

Matthews and fellow producers Vivienne Muhling, Dennis Strong and David Paquet, have signed people for the Broadway production, anticipating full response to the share program.

Ansell: Radio Regulation Is The Foe Of Creativity

OTTAWA—AM radio broadcasters are determined to break out of the group of deregulated general regulators of programming which stifles creativity, according to John Ansell, Canadian Assn of Broadcasters' (CAB) vice-chairman for radio.

Ansell, president of CJIV Victoria, was commenting on a 50-page CAB paper sent to the Canadian Radio-television and Telecommunications Commission, which documents an exhaustive study by the association of AM radio regulations.

It is the first time in recent years that the CAB has submitted a major study on AM radio regulations to the commission, and the document is also one of the strongest statements against regulations yet laid before the regulatory body by the broadcast association.

"Regulatory change is long overdue," Ansell said. "Radio should be unrestricted in its ability to inform and entertain within the limits of the law and good taste and realistic response to public demand... we are carrying this message to the commission."

The paper warns that regulatory agencies make radio a potential tool of government, without using the word "propagandistic."

There are 28 recommendations set out in the CAB paper for changes in or elimination of specific regulations of the CRTC. The proposals also call for more "sunset clauses" than exist in the current set of regulations so

that the appropriate ones can die when they become irrelevant for AM.

Key points in the CAB document include new discussion and consideration of a revision on the CRTC Canadian content regulations for AM stations and a new regulatory framework that will enable AM radio broadcasters to reach for the "desired excellence of the '80s."

Specific recommendations from AM regulations set out forward in the CAB dossier include: programs logs; release of tapes to the public; certain advertising prohibitions; advertising in the body of a news broadcast; value of articles or money to be "awarded" for contests; advertising content and advertising in general; off-air programming; advertising of liquor, beer, et cetera; food and drug ad. procedure; advertising to children; Canadian content in music, rebroadcasting; chain broadcasting; filing of returns; and, foreign language broadcasts.

Music Movies

TORONTO—The 5th Annual Festival of Festivals, staged here recently, gave record companies a solid boost in promoting and exposing soundtracks, with no less than nine films introduced in the "New Music" segment, including the Sex Pistols' autobiographic "The Great Rock 'n' Roll Swindle" and Bette Midler's "Divine Madness." The fest held ticket prices to \$25 for the nine music movies.

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Just Like Old Times? Palladium Brings Back Big Bands For 40th

By DAVE DEXTER JR.

LOS ANGELES A lot of fond and sweetly nostalgic memories will be generated here next month when the Hollywood Palladium celebrates its 40th birthday anniversary.

Tommy Dorsey's flashy big band with a skinny kid named Frank Sinatra opened the place in the fall of '40, a perilous time in the nation's history when a devastating war was about to be fought in Africa, Europe and the South Pacific.

Maurice Cohen headed up a syndicate of business men who financed the Palladium, which cost almost \$1 million to construct. But it was tall, balding Earl Völker who ran the place, kept the customers happy, listened to employees' heads and directed the two big bouncers who discreetly kept out of sight.

For those gone are gone now. Fred Oesch, the manager, and with his radio wares long gone, the once grand Palladium these days caters mainly to private parties, conventions and the like.

But for seven nights, Oct. 27 through Nov. 2, the old ballroom will light up again, showcasing u

gittering lineup of big bands. Mel Tormé will serve as emcee.

"A Tribute To Tommy Dorsey" is to launch the birthday bash at the Soviet Blvd.-based emporium with the orchestra of Freddy Martin, Tex Beneke and Bill Toler alternating on the Pally's spacious hand-stage.

Sharing the stand that night will be Connie Haines, who also sang with the Dorsey band in the 1940s, the Pied Pipers, a vocal group which at one time featured Jo Stafford and the Modernaires, long attractions with Glenn Miller. The Pipers and the Modernaires are, however, not the same singers who worked 40 years ago. But they sing the same old songs.

Les Brown's band with Butch Stone and Jo Ann Greer take over the Tuesday (Oct. 28) festivities along with Lionel Hampton's band, Herb Jeffries, the one-time Duke Ellington baritone and screen actor, Johnny Desmond, the singer, pianist Tommy Gerner and the local Bill Tel orchestra.

For Wednesday (29), the Palladium will host a television special, with talent yet to be signed.

Thursday's (30) attractions will be headed by Bob Crosby and his Dixielanders, with Eddie Miller's tenor saxophone, Alvino Rey, his guitars and orchestra with the singing King Sisters, baritone Andy Russell, who once played drums in the old Gus Arnheim band, Kay St Germaine, a perky brunet singer with Anson

Weeks, and intermission music by the Tole orchestra.

Rudy Ruis and his big band and a selected crew of jazz stars are to entertain Friday (31).

Saturday (Nov. 1) is still a mystery, to be built around a "Great Stars of Movie Musicals" theme.

Concluding the anniversary Sunday (2) will be Harry James, his trumpet and orchestra, always a favorite at the Palladium in the old days when Helen Forrest was his prized singer and his records were in virtually all of the country's 400,000 jukeboxes.

The Palladium's dance floor accommodates 6,000 dancers, if they all hug each other tightly—and its parking lots hold 2,000 cars.

Given a \$100,000-a-night retainer, the place was designed to contain three separate cocktail bars, seating at tables for about 1,000 patrons and what was then a modern, scientifically designed kitchen which could provide eats for thousands.

Sunday matinees were popular, a Sunday for musicians, songpluggers, trade paper writers, bookers and agents. CBS broadcast the Palladium bands throughout the 48 states via radio as 12 half-hours a week.

The Palladium celebration week is being produced by Paul Werth in association with Dennis Barr Productions. Tickets will cost \$20 each night in advance, \$25 at the door.

And it all ties in, of course, with the Los Angeles Bicentennial celebration.

Lewis' Producer: Best Telethon Ever

LAS VEGAS—More than 70 musical acts, supported by comedians, actors and sports figures, joined Jerry Lewis at the Sahara Hotel's Space Center to raise \$31 million for the Muscular Dystrophy Assn.

The 15th telethon was the most successful to date and marks the 15th consecutive increase in pledges.

"We presented more stars than in any previous Muscular Dystrophy Assn. telethon," said Bob Considine, producer.

Lewis' team pulled off a minor dramatic coup by presenting both Johnny Carson and Wayne Newton live, delicately separated by 20 hours of programming. Carson and Newton are reputedly at odds with each other; their most recent skirmish was in competitive bidding for the troubled Aladdin Hotel.

Although one weakness that worried insiders when early figures appeared to lag behind 1979 action, was that New York cut mused the potent Carson and Frank Sinatra options. This year, however, Aretha Franklin, WNEW traditionally joined the marathon telecast at the start of the second segment, which was led by a dance number from "Oklahoma." New York, however, finally closed with major gains over previous years.

Other worries included the state of the economy and the relatively narrow MOR style of the show. Country material, visible in previous telethons, was notably lacking while many of the rock videotapes were cut to feature live performances when time was pressing.

Ed McMahon joined Lewis for the eighth consecutive telethon, sharing the podium with a variety of celebrity cohorts. Lou Diamond Bruce led the 12-piece staff orchestra, at times sharing the baton with Lewis and Shara entertainment director Jack Eglash.

Other musical ensembles included Ray Anthony, Dick Stabile and Count Basie. The Basie appearance was a videotape repeat from a 1979 telethon.

Local top performers with live remotes from Atlantic City, New York and Los Angeles were Frank Sinatra, Sammy Davis Jr., Liza Minnelli and Barry Manilow.

Other contemporary selections were included by vocalists Lorna Luft, Joey Heatherton, Vic Damone, LaLa Falana, Andy Williams, Lorne Kazan, MC Hammer, etc.

Barry Williams, Peter Marshall & the Chapter Five, Buddy Greco, Quint Holmes, Neri Selada, Elana Pittman, Marlene Rice, Dondrea, Freddie Bell, Allan Campbell, Rene Simard, Barth Benton, Love All The People, the Letterman, Julius LaRosa, Marvin Hamlisch, Robert Culp, Carol Burnett, Arlene, Tony Bennett, Florence Henderson, Ben Vereen and Wayne Newton.

Jazz was represented by Buddy Rich and his 14-piece hand and Sam Butera and the McDonald Jazz Band.

Rock acts included Blondie, Queen and Cornell Gunther & the Coasters. R&B was represented by Al Green, who opened with "Respect," then showed "United Together" from her Sept. 15 album release of the same title. Irene Cara and Virginia Capra also appeared.

Disco was most powerfully represented with a flashy production number by the Tropicana dancers from the Folies Bergere. Maureen McCormick lipned "Bottom Line" and Diana Ross' "Marie Osmond sang "Last Dance."

The Village People videotape of "Ready For The '80s" and several winning acts from the Roller Skating Rink Operators Assn. also aired.

Musical segments from Broadway show "Peter Pan" and "Westside Story" and custom produced dance numbers from "Oklahoma!" and "Camelot" and "Rod and Glenda On The Roof" were shown, along with the Sahara girls, the hotel's in-house chorus line. Variety performers who sang included Jerry Lewis, Danny Thomas, Fred Travalene, Bob Anderson, Mother Goose/Eve Smith and the Hot Stuf Puppets.

TIM WALTER

AGAC Schedules 3 More Sessions

NEW YORK—The American Guild of Authors & Composers has added its September ask-a-pro speaker lineup. The Thursday noon sessions here were kicked-off by producer Joel Diamond (4) to be followed by Michael Korda (12), John Goodhue (11), Richard Palmeiro, vice president of East Coast promotion for Arista (18) and Eileen Rothchild, vice president of RSO Publishing (25).

Held at the Guild's headquarters at 16 W. 57th St., entrance to the sessions may be reserved by calling (212) 757-8833.

Georgia's Celebration Sept. 13-21

ATLANTA—The third annual Georgia Music Week will begin Saturday [13] in the Atlanta area with nine days of music-related festivities scheduled throughout the state.

Announced in a proclamation by Gov. George Busbee at the state capital recently, Georgia Music Week features rock, jazz, country, r&b, classical and bluesgrass. Most events are free and all are open to the public.

A major expansion in the week's activities this year is the establishment of talent contests in a variety of cities, including Atlanta, Macon, Rome and Columbus. These contests are being sponsored by local radio stations, and finals will be held with winners determined by the public.

Other major events planned include the Atlanta Songwriters Assn. showcase at Mama's Country Showdown, a concert by the Atlanta Ballet with Georgia premiere set for Wednesday [17] at the Century Hotel and the Atlanta Pops concert at Stone Mountain Sunday [21].

Highlighting the week's events will be the Hall of Fame Awards banquet at the Atlanta Hilton Hotel Saturday evening. This year, the prestigious Georgia awards, which recognize and honor contributions to the state's musical culture, have been expanded to include three additional categories: performer, non-performer and posthumous.

Live entertainment at the banquet features Georgia artists Billy Joe Royal, Alicia Bridges and Joe South. A number of local, state and national personalities are expected to attend, and the event is being televised for the first time live throughout the state via the educational tv network.

Tickets for the banquet are \$25 and may be obtained from Gail Shaw at (404) 971-8195.

SOME GO BACK TO 1904

10-Disk Album Quotes 193 Celebrities

NEW YORK—Columbia Special Products and CBS News have put together a 10-record set, "The CBS Library Of Contemporary Quotations," which contains 417 historical quotes by 193 famous personalities from 1904 to the present!

The set, which will be sold directly by Columbia Special Products to radio stations, documentarians, producers and new organizations for \$550, will also be made available to retailers who wish to sell it to the public.

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high definition, "ultra quiet" vinyl, vinyl, and are accompanied by a 140-page transcript and index where every quote is reprinted. All the quotes are the actual voices of the people.

It's 85 Years For Lyricist Tobias

NEW YORK—Harry Tobias, best known on such standards as "Miss You," "It's A Lonesome Old Town," and "Sail Along Silv'r Moon," celebrates his 85th birthday Thursday [11].

Tobias, whose first song, "National Sports," was published in 1911, has also been associated with ASCAP for 58 years, one year longer than his marriage of 57 years.

Still active, Tobias formed his own publishing company, Tohey Music, with his brothers Charlie and Henry 26 years ago. Warner Bros. Publications is the company's outlet for print.

Tobias has collaborated with al-

most 100 composers in his career, including Ray Henderson, Haven Gillespie, Al Sherman, Walter Donaldson, Albee Von Taler, Al Lewis, Macen Pingkard, Bing Crosby and his own brother.

His songs have been recorded by some of the industry's top recording stars over the years. Among the hundreds of artists who have cut Tobias songs are Frank Sinatra, Bing Crosby, Margaret Whiting, Gene Autry, Al Martino, Nelson Riddle, Andre Kostelanetz, Ella Fitzgerald, Fred Astaire, Jack Palance, and many others, including Ray Connolly Singers, Chet Atkins, Phoebe Snow, Nat King Cole, Lena Horne and Benny Goodman.

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Billboard's Top Album Picks

Survey For Week Ending 9/13/80

Number of LPs reviewed this week 35

Last week 27

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Pop

VAN MORRISON—Common One, Warner Bros. BSA3462. Produced by Van Morrison. "This is a very interesting album. It's a return to his roots in Ireland. With this effort, he has chosen his most simple making statements to tell tales about life in general. He returns to the blues jazz-rock fusion style he helped pioneer a decade ago and seemed lost during the Hot Ghetto Years. The songs here tell the tale in a very simple way. It's a return to each of us in a man epic than a standard song. *Peer Gynt* on wood winds and Mark Isham on trumpet and flugelhorn are outstanding. Morrison has a loyal following.

Best cuts: "Wild Honey," "Sainted," "Spies."

B-SIDE—Wild Planet, Warner Bros. BSA3471. Produced by Rhett Davies. B-Side from the breaking glass opening of "Party Out Of Bounds" to the come-siren's call ending "53 Miles West Of Venus." This is one of the best new debut albums of the year. The leadoff track is a hard-edged, driving, seething funk and danceable insanity. Again, the quiet shepherds Fred Fisher's deadpan vocals, conceptually sure test lyrics, surf music, 1960s Motown/PFM Spectre pop charm and an acoustic spunk equal to a winning hand. This LP is more than a great album; it's a return to the roots on the basis of pure fun for hot rotation in rock oriented discos.

Best cuts: "Devil In My Car," "Party Out Of Bounds," "Private Idaho," "Gone Me Back My Man."

SHAWN CASSIDY—Shawn, Warner Bros. BSA3451. Produced by Tom Hargrave. Cassidy is trying to leave his teen age image by using new music material, getting Hargrave to produce and using Ulterior as a backbone. The title track is a good example of the new material. Shawn's vocals don't seem to be suited to the genre. On the less well known material, such as the pop "See About Us" or the electronically funky "Shake Me, Walk Me," Cassidy comes off well but with such known songs as "More Than You Know" and "Twice Shy," Falling Heads "The Book Is In Your Head," Rehab Rebuilt," if he had to sacrifice the originals.

Best cuts: "Shawn," "Shawn," "See About Us," "Shake Me, Walk Me," "Twice Shy," "Falling Heads."

ROCK JAZZ—EMI America SWA1703. Produced by Ben Heyman and Mike Varney. These 11 songs are from the Marty Balin-directed rock n' roll musical "Rock Justice." Recorded both at the Old Vic in London and in San Francisco, the show is a musical comedy that's a hoot. It's a collection of a few such as the manager's lament "Loved That Boy," which is half spoken and half sung to a mid rock backing and "Love Boat," a disco tune faked up by the disk jockey.

Best cuts: "Not Happening," "Testify," "Take It Off The Top," "You're Such A Part Of Me."

 **ROSE ROYCE—Greatest Hits, Whitfield (Warner Bros.).** Produced by Norman Whitfield. This new member of the big sellers club has a new album that's a real soulful continuation with the theme from "Car Wash" in 1976. This 14 song set is divided into two halves: a dancing side and a romancing side. All cuts are highly payable and go down easy. There's something to please everyone though the handling "Love Me" and "Love Me Anywhere" is the best. The group also achieves much pop and jazz success over the four previous years.

Best cuts: "Love Don't Love Her Anymore," "Can Wash," "Wishing On A Star."

BRASS CONSTRUCTION—Sir, Brass United, Artists, LT1050. Produced by Jeff LaBar. This new brass band charts out intense funk that erupts so soulfully. The lyrics suggest get-pushing and the brass demands it, although the measure of stringed instruments are forced in. In some cases, this is more than a bit of other music in this category, sort of retrospective disco/jazz.

Best cuts: "Working Hard Every Day," "We Can Do It."

 **HARRIS MANDRELL—Love To Be, FCA/MCA 5136.** Produced by Tom Collier. One of Nashville's most sophisticated experts, Mandrell sounds even more ready this time out for "NOR" ergies. The arrangements are cut and compact and the singing is as smooth as silk. The title track is as evocative as any tunesmith's "Ode To Joy." With help from arrangers like Pete Bonham, Doug Braggio, Bobby Dyer, and others, this is more Memphis than Atlanta. May be the best album of the year.

Best cuts: "Love To Be," "I'm Still Your Girl," "I'm Still Your Girl."

MARGO SMITH—Diamonds & Chills, Warner Bros. BSA3464.

Produced by Daniel Barnes. From outside stunning career highlights, this is a gem. This is the kind of jazz that Marge Smith does best. She puts her charge in both image and sound with perfect pitch. Concentrating on smooth pop material with well directed production balancing between crossover and country, Barnes has effected a total transformation of the once well known singer.

Francesca, Smith shifts from her former traditional country infections into a highly sassy updated style that is defiantly engaging. Musicianship and singing alike are devoid of plaudits.

Best cuts: "She Goes Me Diamonds, You Give Me Chills," "Every Little Bit Hurts," "Any Way That You Want Me," "I Just Can't See You To."

WILLIE NELSON—Family Bites, MCA 25024.

Produced by Willie Nelson. Relaxed, laid-back and a host of traditional gospel songs backed handily by his sister Bobbie on piano. The arrangements are extremely simple, with the emphasis balanced effectively among Nelson's vocals, keyboards that swing back to upright, and some low-key guitar work by Nelson. Recorded at Autumn Sound in Georgia, this fine album also features two songs written by Nelson.

Best cuts: "Stand By Me," "It's No Secret (What God Can Do)," "Family Bible."



SYLVESTER—Sell My Soul, Fantasy F660.

Produced by Harry Frazee. Sylvester's fifth album for Fantasy contains primarily funky tracks with funky overtones, all but one of which exceed four minutes. The title track is the well known instrumental, such as the pop "See About Us" or the electronically funky "Shake Me, Walk Me." Cassidy comes off well but with such known songs as "More Than You Know" and "Twice Shy," Falling Heads "The Book Is In Your Head," Rehab Rebuilt," if he had to sacrifice the originals.

Best cuts: "Sell My Soul," "10 Dance To That," "Cry Me A River."



First Time Around

CODE BLUE—Warner Bros. BSA3461.

Produced by Code Blue. Ngigl, Gray, Cobalt Blue, an LA based threesome, has come up with 11 solid rock n' roll tunes here, its debut album. They've got a great feel for the rhythm and some decent musical formats, from the bluesy "I'm Not A Rocker" to the easy rock of the ballad "Face To Face." To the harder rock of the opening cut "Whisper Touch." To the kinetic punk inspired "Someone Knows." Gary Gibbs Tebb, for me though, is Roy Orbison, the bassist in the group, who has a more melodic, midtempo GRAND ole Opry program can call a few tunes with wider appeal. **Best cuts:** "Living On An Island," "Shady Lady," "Runaway."

DERRYL HATHAWAY—Isa Performance, Atlantic 810272.

Produced by Art Martin, Jerry Wexler. These six tunes were recorded at the Troubadour. The Bad End and Carnegie Hall and are fine examples of the late singer's style. The live quality is in part due to the fact that the songs were recorded in a padded room for adult contemporary and easy listening formats, especially those with an R&B orientation. **Best cuts:** "I Love You More Than You'll Ever Know," "To Be Young, Gifted And Black."

HELEN REDDY—Take What You Find, Capitol 80-12048.

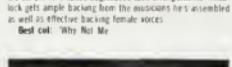
Produced by Ron Halfwerk. Take What You Find L.P. holds its own with the guiding force behind Dr Hook which is the hit singles machine of the mid 70s and early 80s as Reddy was in the early 70s. The title track is a killer. The rest of the cuts are also melodic, midtempo GRAND ole Opry tracks like "All I Really Need Is You," "A Shit Sheet Valentine," Best cuts: later songs "I'm The One," "Last Of The Lovers."

VARIOUS ARTISTS—The Sounds Of Aruba Park, Visa VSA1040.

Produced by Ken Vola. Bruce Springsteen and Southside Johnnie are not the only artists to play in Aruba this summer. There are many others, including the likes of the English band Status Quo, who make some of the best of the rest. Here are songs by the Lord Guana Gang, Springsteen & Friends, Ann Vola & Friends, Paul Whstler, Rog Nitro and Lisa Lewin. The musicians overlap from band to band, but what is amazing is how much the Springsteen sound is a part of all these bands. **Best cuts:** "Puck You choke."

GLENN MILLER'S ORCHESTRA—The Complete, Vol. 5 & 7

covering 1940-41. RCA Bluebird 1A 25570/25568. Prepared by Glenn Miller's widow, this 64 song set on the first popular of record bands ever has. There are many of the title vocalists, perhaps, but on occasion a "strong Ol' Peep" and blue boogie could be found in no less than remarkable considering the dates of recording. A must for the older big band collector, and there are still many around. **Best cuts:** these mentioned.



pop

CANNON—Guitarz 2, Elektra 46208.

Produced by Gary Lyons. "Reunion" and "River" are the highlights. **Best cuts:** "Country," "Guitarz."

Up with what will be the breakthrough LP for his band, Cannon, with this effort that combines crisp playing good arrangements and production. "I'm Not Green Purple at Its Best" This live one goes straight right on to the very memory lane in The An." "Mean Steak," "Dirt City," "Some Thing In The An," "Mayday."

CARLINE CARTER—Musical Shapes, Warner Bros. BSA2445.

Produced by Nick Lowe. Carter's natural inclination is towards country with a rock slant, and not the other way around. Her mostly original repertoire ranges from punchy rockabilly to truckin' rock, and she's got some Edens on the road to Fats' "Tearaway." This shift can be seen on this collection by the sonnet-like "I'm So Good." The last of the 10 most memorable cuts: "I'm So Good." Bears the mark of the New Wave/punk/country stamp. She's backed by the rawless musicianship of Republic. **Best cuts:** "Cry," "Baby Don't Easy," "Appalachian Eyes," "Young Mountain Top," "Poor Cake."

AVERAGE WHITE BAND—Album #9, Atlantic 810270.

Produced by Foster O'Dell, Art Martin. In the early part of its career, AWB were more outwardly influenced by hot, uptempo 1970s funk. Then came the "I'm Your Boogaloo" era, when less is less pleasing sound is that on the Earth. *Word & Fury* follows. This shift can be seen on this collection by the sonnet-like "I'm So Good." Carter's one content four previously unreleased cuts all fall from the latter period, and she's twice as live and good as she was in the early and pre-punk days. **Best cuts:** "Kiss Me," "Pick Up The Phone," "A Love Of Your Own," "Love Grows, Love Takes Away," "Get The Cake."

KORG—Dumb Waiters, Atkins 62790.

Produced by The Korgs and David Lord. This is another new English synth pop group. Though only three musicians are shown on the cover they get a little help in the studio, as they use no keyboards. The title track is a good one, though it's not as good as "I'm So Good." The next two are "I'm Not Green Purple" and "I'm Not Green Purple." Both are very good, though the lyrics are not as strong as the title track. **Best cuts:** "Waters," "Perfect Hostess," "Dumb Waiters."

STATUS QUO—Now Hear The Quo, Rio/RVJ 70420.

Produced by Rio. This durable quartet has been churning out hard rock for years, and they seem to have a loyal following. While the title track is a killer, the rest of the cuts are more than just okay. The band is in top form here, though, and plenty of lighthearted teen appeal. **Best cuts:** "I'm Not Green Purple," "I'm Not Green Purple," "I'm Not Green Purple."

DANNY HATHAWAY—Isa Performance, Atlantic 810272.

Produced by Art Martin, Jerry Wexler. These six tunes were recorded at the Troubadour. The Bad End and Carnegie Hall and are fine examples of the late singer's style. The live quality is in part due to the fact that the songs were recorded in a padded room for adult contemporary and easy listening formats, especially those with an R&B orientation. **Best cuts:** "I Love You More Than You'll Ever Know," "To Be Young, Gifted And Black."

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SOUL—Warner Bros. BSA3463.

Produced by Roger Troutman, Bootsy, Roger Troutman, the mastermind of Zep, is a talented guitar player but the material here is too weak for this artist. The title track is as good as it gets. The rest of one pedestrian cut, "I'm Not Green Purple at Its Best," "Be Alright," setting an example for what the rest of this LP could have been. "Coming Home" is a doo-wop-funk cut with a bluesy flavor. **Best cuts:** those mentioned.

country

JOHNNY PAYCHECK—New York Town, Epic JE 36496. Produced by Billy Sherill, Paycheck's vitality as a performer is effectively captured on this record resounding live at the Long

Star Cafe Clean production enhances this super package, accented by old favorites such as "Me And The IRS" and "Take This Old Sheet Music." Those cited plus *In Memory Of A Memory*, "New York Town," "She Thinks I'm Cool."

VARIOUS ARTISTS—My Country, America, RCA NLH1276.

Produced by Tom Harrell. This compilation is a mix of oldies and newies, including a cover of "I'm Not Green Purple" by the New York City band. *Take This Old Sheet Music* is a hit. Eddie Money, Jerry Lee Lewis, Donny Osmond & the Nashville Cats, and Willie Nelson. A nice blend of vocal and instrumental cuts, ranging from West's "Country Sunshine" to Davis' "From Dixie With Love." All cuts previously recorded, except Hodges' "Letter From Jeannie." **Best cuts:** Take your pick.

jazz

JOANNE BRACKEN—Accident Disaster, Tappan Zee (Columbia) CS 16593.

Produced by Bob James, Joe Jorgenson. Bass drums and saxophone accompany Bracken's distinctive Stevie Wayne design, some of which are odd enough to require relearning. Arrangements to change from one to another, and the lyrics are not always clear. *Bracken's* signature song "I'm So Good" is a killer. **Best cuts:** "Beats" "Good Times."

SAMMY PRICE—Fire, Classics Jazz (MMO) 107. Produced by Deques Black And Blue. Price is one of the many American jazzmen who enjoyed greater recognition abroad than at home. This LP was recorded in 1975 in Paris and contains a collection of boogie wobble tunes mostly written by Price. The music is smooth and effortless. **Best cuts:** You choose.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement. **Best cuts:** "I'm Not Green Purple," "I'm Not Green Purple," "I'm Not Green Purple," "I'm Not Green Purple." **Review:** Recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or absent of superior quality albums receiving a three star rating are not listed. **Review editor:** Ed Hartman, **reviewers:** Gary Gaskins, Jim Keltner, Doug Weston, Alan Richman, **genre:** Latin, **label:** Columbia, **price:** \$12.98. **Rating:** Good.

SMITH PRINCE—Fire, Classics Jazz (MMO) 107. Produced by Deques Black And Blue. Prince is one of the many American jazzmen who enjoyed greater recognition abroad than at home. This LP was recorded in 1975 in Paris and contains a collection of boogie wobble tunes mostly written by Price. The music is smooth and effortless. **Best cuts:** You choose.

Trial Underway

• Continued from page 6 when he told undercover agents the illegal product was in many large retail outlets, including Goody's.

Verner, on the other hand, took the stand and testified that he had purchased 100,000 copies of the illegal tapes, from Tucker, and another \$300,000 worth through BCF Tapes, a factors in Bohemia, L.I., where the illegal cartridges were allegedly assembled.

Many of the titles involved in these transactions are among those mentioned in the indictment against Goody's and its two chief executive officers.

The most dramatic witness at the trial was Verner's alleged former girlfriend, Valinda, who claims she went to the Federal Bureau of Investigation after learning that Verner, who she says she was living with, was married to another woman.

Another witness, Maureen Moran, testified on Tucker's behalf in a defense effort to prove that he didn't intentionally commit perjury.

Kiddie Records

• Continued from page 15 "The Wonderful World of Strawberry Shortcake," based on a character owned by American Greeting Cards and used by General Mills.

Peter Pan has developed a new 99-cent "Peter Pan" and "Pan" series, to be introduced soon via store release.

And *Monsters, Inc.* (see page 14) which indicates that the label will gear more product towards the toy industry, with releases that offer coloring books and games. Added to this is the label's first venture into Spanish language product (translations from existing catalog) and a new line of kiddie apparel (shirts, shorts, and jumpers) made for sales in the South and Southeast.

HOLD OUT

NUMBER ONE!



JACKSON
BROWNE



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Billboard's
Survey For Week Ending 9/13/80

Number of singles reviewed
this week 101 Lost week 103

Top Single Picks

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DANNA ROSS—I'm Coming Back (3:54); producer: Jeff Hanna; Ross Edwards, Milt Rodgers, writers: B. Edwards, N. Rodgers; pub: Isley Chm./Motown/M14817. The title track and second single from the group's latest album follows. "Old Fashion Love," which reached the top 20, "Honor" is an easygoing ballad highlighted by pretty acoustic guitar which backs the fluid vocals.

COMMODORES—Heves (3:56); producer: James An Iman Camichat, the Commodores; writers: I. Icchic, D. Jones; publishers: J. Icchic/B. Jones. Entertainer ASCAP/Motown/M14857. The title track and second single from the group's latest album follows. "Old Fashion Love," which reached the top 20, "Honor" is an easygoing ballad highlighted by pretty acoustic guitar which backs the fluid vocals.

DHT BAND—Buddha (3:44); producer: Jeff Hanna/B. Edwards; writers: J. Hanna, R. Carpenter, R. Hathaway; J. Fab; publishers: Le Ble Rose/Vivian Castle ASCAP/United Artists UAS 13787. The Dht Band follows its top 30 hits "An American Dream" and "I'm Coming Back" with another chart-making masterpiece of rock number which should have made it to Top 40. ADOR and adult contemporary formats.

ALI THOMSON—Love Every Movie (3:45); producer: Al Thomson; Jon Kelly, writer: Al Thomson; publishers: Rondor/Almo ASCAP & 2760. This second single from Thomson's debut album is similar to his top 15 hit, "Take A Little Rhythm," which is a sprightly tune with a positive message enhanced by Thomson's smooth, if somewhat vocal.

SHOUT BOYZ—It's Not Easy (3:28); producer: David Bone, Troy Vincent; writer: David Bone; publishers: Break Free/RCA BMG 17028. Rock rhythm is the key groundwork for the raunch rock meadow of this one. No. 1 UK. Bone continues past phrase with subtle winks and the meeting of rock and dance beats.

recommended

KANSAS—Hold On (3:45); producer: Kansas; writers: K. Lyons; publishers: Don Keck/Kansas Blackwood BMI; Kershner 23947/91 (CBS).

LEO SAYER—More Than I Can Say (3:40); producer: Alan Tansey, writer: Leo Sayer; publisher: Warner Bros. BMI; Warner Bros. 856955.

MAYNARD FERGUSON—It's My Time (4:13); producer: Bert deCoteau; writer: N. deCoteau; publisher: Music Mingle/BMI Columbia 11367.

DAVE DAVIES—Imaginations Real (3:03); producer: Dave Davies; writer: Dave Davies; publisher: BPI/PBS RCA 18120.

DANNY O'CONNOR—Will You? (2:57); producer: Tony Visconti; writer: Danny O'Conor; publishers: Atlantic/Capitol/Bonham/Kappelton/Tanoxus ASCAP AAM 2763.

SEA LEVEL—School Teacher (3:19); producer: Sea Level; Sam Whitfield; writers: B. Blumblatt/B. Pudney; publishers: Stereo Individual/Hammond Child BMI AAM 05509.

YELLOW MAGIC ORCHESTRA—The Mask (3:55); producer: Muniru Hosono; writers: Chris Modell, Ryuchi Sakamoto, Yukio Takahashi; publishers: Alfa/Almo ASCAP AAM 2761.

FRANK STALLONE—Case Of You (3:05); producer: Harry Nino; writer: John Mitchell; publisher: John Mitchell/MSC Studios 56033 (Atlantic).

GRIGG ARELL—We'll Be All Again (2:48); producer: Gregg Ar-

rell; writer: Gregg Arrell; publisher: Robyn ASCAP; MCA 1310.

SELENCERS—Modern Love (3:18); producer: Bob Greatman/Selencers; writers: W. King, C. Caprice; publisher: Cactus Industries ASCAP/Precision 259802 (CBS).

LIVE WIRE—Don't Bite The Hand (3:34); producer: Simon Webbe; writer: Mike Edwards; publisher: Irving BMI; AAM 2265.

TIGERS—Make Up Our Girl (2:52); producers: Tony Stark, Alan Clark; writers: Al Price, Tony Lacks; publisher: Tuff Turkey Tones BMI AAM 2266.

GOOGIE & TOM COPPOLA—Jesus Flame (3:13); producer: Jerry Peters; writers: W. Copolla, G. Copolla; publisher: Sheet Your Light ASCAP Columbia 111361.

ROBB THOMPSON BAND—Brave Eyes (3:44); producer: Ken Brown; writer: Robbie Thompson; publisher: Out There Creative ASCAP Oval 0174.

LEON HAYWOOD—Daydream (3:32); producer: Leon Haywood; writer: Leon Haywood; publisher: Jim Edd BMI; 20th Century Fox FC 2469.

REED ALLEN JR.—Drift Down The River (4:23); producer: Reed Allen Jr.; writers: B. Elly V. Barrett; publishers: Friday's Child/Mighty Thin BMI Columbia 111353.

CHUCK JACKSON—Let's Get Together (3:30); producer: Lu Dean; writers: L. Olson, C. Stone; publishers: Lubbock/Los Angeles BMI; EMI/BMI America PMS6156 (Capitol).

LENNY WILLIAMS—No Child (3:56); producer: Steve Duboff; writer: Stan Vincent; publisher: Kama Sutra-Spectrum Sun BMI MCA 41306.

VERNON BURCH—For City (3:54); producer: James Gedson; writers: B. Burch; Redmond L. J. Ray; publishers: Rick/S. Gold/Brightwood BMI/Chocolate City C2113 (Capitol).

BUSTA JONES—Inspire Reaction (3:41); producer: Busta Jones; writers: B. Jones and R. Fortenza; publisher: Alter Inc./Home Boxeo/Gauchito Corp. Spring SP1934 (Polydor).

BELINDA WEST—Scar In The Face (3:59); producer: Bobbi Gurbatz; Belinda West; writer: R. Gurbatz; publishers: Mad Ed ATM BMI Panorama 3M2042.

AURORA—When I Come To You (3:38); producer: Steve Walsh; writers: Steve Walsh, M. Adams; S. Argentor; C. Carter; publishers: Red Aurora/Lucky Three BMI DDM 0757 (Gatstrol).

CORNELL—Move On The Groove (4:42); producer: Cornell Tubb; writers: Cornell Tubb; Sharon Tabbs; publisher: Robbinsong ASCAP, Bossound BS7318.

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GRIGG ARELL—We'll Be All Again (2:48); producer: Gregg Ar-

rell; writer: Gregg Arrell; publisher: Robyn ASCAP; MCA 1310.

ALABAMA—Why (2:59); producer: Harold Sheppard; Larry McBride; Alabama; writers: T. Gentz/R. Scott; publisher: Millhouse BMI; RIAA JB16219. A tragic performance showcases powerful vocal bark; by Randy Owen and lead guitar lines from Jeff Cook. The ballad is an effusive followup to "Southern Rain."

Rogers' single waveform USA, Stevie' is on Columbia. Murta's is on Capitol and Seger's will "probably" be on Capitol, but the other five have appeared on Full Moon/Assylum. It had originally been announced that all but Rogers' would be on Assylum.

The "Urban" singles achievement is dwarfed by only one soundtrack in recent years, "Saturday Night Fever," which had single sales tandemly in the top 10 in April 1978. Those were the days. "How Deep Is Your Love," "Stevie' Flamin'" or "I Can't Have You," the Trammps' "Disco Inferno," "Laurens," "More Than A Woman" and K. C. & The Sunshine Band's "Boogie Shoes."

The simultaneous top 10 album and "Urban" cowboy, "X-naud" marks the beginning of a new era.

TATHA TUCKER—GLEN CAMPBELL—Dream Lover (2:56); producer: Jerry Gershfeld; writer: Glen Campbell; publisher: Senser Group EMI-Hudson Bay BMI; MCA 43223. This 1959 rock classic gets a vibrant workout from this energetic new twosome. Tucker's gutsy, gritty style is a perfect match to Campbell's voice, and the guitar lines search through the producer's fire, riding a powerful percussion track.

JOHNNY RODRIGUEZ—King Of The Border (3:23); producer: Johnny Rodriguez; writer: Johnny Rodriguez; publisher: MCA/BMI; EMI 350932. Another in a procession of Mexican flavor. Re. Grande insures midtempo outlings. Rodriguez gives his usual small-ballader's vocal performance.

CAROL CHASE—Regrets (3:12); producer: Robert Putnam; writer: Carol Chase; publisher: ASCAP/Columbia blanca N62301. This is Carol's first go-round with producer Putnam. The two share the artist freedom to display her husky vocal local color. The result is that could get adult contemporary ear candy as well as country.

REED ALLEN JR.—Drift Down The River (4:23); producer: Reed Allen Jr.; writers: Wm. Curtis, Alton; singer: Sonny Throckmorton; publisher: Tree; Warner Bros. WGS45675. Per cussion plays the way on this number which benefits from Allen's steady performance. Crashed up bass, electric guitar, keyboards and fiddles combine for a unique instrumental/karaoke chug.

MINDO LARINDO—Can't Keep Me Off Of Her (3:03); producer: John Golen; Janis Joplin; Daniel; writer: Raleigh Morris; publisher: Atlantic/Capitol/Bonham/Kappelton/Tanoxus ASCAP AAM 2763. Another set of lyrics to this vehicle showcasing Earl's vocal talents; Cogen; electric guitar work interlaces with keyboards, bass and fiddle.

BOBBY BAKER—Food Blues (2:30); producer: Bobby Baker; writer: Shel Silverstein; publisher: EMI/Eye, Blue Columbia 111365. Another off the wall lyrical gem from Shel Silverstein's whimsical ride home. The tempo changes into the hidden dangers of eating as heavy on drums, guitars, piano and bass.

recommended

LOUISE MANDRELL—Love Insurance (2:52); producer: Robbie Kelen; writers: R. Olson/J. Campbell/I. Schwers; publishers: Warner Bros.; EMI/Capitol/Chess; ASCAP 955095.

STEPHANIE WINSLAW—King, I Want You (3:23); producer: Hoyt Axton; writer: Hoyt Axton; publisher: Dorey Davis; publisher: Colegen; EMI/Warner Bros. WGS45957.

HOTY AXTON—Where Did The Money Go (2:30); producer: Hoyt Axton; writers: Mark Dawson/Hoyt Axton; publisher: Jade Jane; BMI 197001.

JAN CRAY—No Love At All (3:16); producer: Jan Cray; writer: Wayne Carson; Thompson/Johnny Christopher; publisher: Screen Gems; Warner Bros.; BMI; PMG 240105.

CAPITOL—A Little Girl In Texas (2:51); producer: Lee Barrish; writer: Bobby Fisher; publisher: Bobby Fisher; ASCAP Adigelo RO 1085.

THE TWINS—Brother's Main; Reasons (3:46); producer: Jim Jeffery; writer: Sy Rosberg; under Paul F. Damons; publisher: Bagdad; ASCAP; Invasion AGCD121.

BRYTE SISTERS—We Find Something Beautiful Tonight (2:51); producer: Greg Kennedy; writer: Doug Barnes; publisher: Chip MCA; ASCAP; Dorey KOB0316.

CAPITOL—A Little Girl In Texas (2:51); producer: Lee Barrish; writer: Bobby Fisher; publisher: Bobby Fisher; ASCAP Adigelo RO 1085.

recommended

TANYA TUCKER & GLEN CAMPBELL—Dream Lover (2:56); producer: Jerry Gershfeld; writer: Billy Drane; publisher: Senser Group EMI/Hudson Bay BMI; MCA 41323.

ENGELBERT—Don't Touch That Dial (2:42); producer: Joe Diamond; writer: P. Henry; B. Singer; publisher: Silver Blue ASCAP; EMI 95933 (CBS).

FERRY COMO—No Love At All (3:14); producer: Mike Brinkler; writer: Stephen Sondheim; publisher: Revelation; Reiter ASCAP 181208.

CAROL CHASE—Regrets (3:12); producer: Robert Putnam; writer: B. Wynd; publisher: Interlong; ASCAP Casablanca KB 201.

Picks—A 10 chart form in the opinion of the review panel which for the sake of conciseness is reduced this week. One pick predicted to land in the Hot 100 between 21 and 100. Review editor Ed Harmon.

MATTHEY COOPER—A Little Bit Country, A Little Bit Rock 'N' Roll (2:52); producer: Matthy Cooper/B. Capps; writer: Matthy Cooper; publisher: Martin Cooper, ASCAP/Unimed Gold 2591419.

SHERY WALLACE—If I Could Save My Love To Music (3:02); producer: Gene Kennedy; writer: Dave Hall; publisher: Dan Krob/Think Gold; BMI; Dorey Knob DK080134.

BILLY WALKER & BARBARA FAIRCHILD—Love's Slipping Through Our Fingers (Leaving Time On Our Hands) (2:37); producer: Billy Walker; writer: Walker/Riggs; publisher: Best Way; ASCAP; Pad PAID 107.

WYNN STEWART—Rockin' Mountain (2:40); producer: Wynn Stewart; writer: Wynn Stewart; publisher: Big Tasse; Big BMG 4 Star 8001.

MICHAEL CASEY—In Just The Laugh! (Kodak Savoir Ou Pas Musical Life) (2:43); producer: Mike Bochetta writer: Jim West/David Loggins; publishers: Mike Bochetta/ATL; BMI; EMI; MCA; MPPB MBP 1987.

BOB DUNCAN—Our House Will Rock Again (2:52); producer: Charlie Underwood; writer: Bob Duncans; publisher: Lee Right Song; Underwood; BMI; Festine FL5707.

JOHNNY DUNHAM—The Taking Kind (2:36); producer: Henry Strelitz; writer: S. Linard/Ralph Compton; publisher: Cooper ASCAP; A&F 51504.

PAUL SCHUMACHER—I'm Amazed (2:49); producer: Barry La Bonte; writer: G. Weber; publisher: Warner Bros. Foster Cameron; SESAC/Satellite Fox SF 19802.

Adult Contemporary

recommended

TANYA TUCKER & GLEN CAMPBELL—Dream Lover (2:56); producer: Jerry Gershfeld; writer: Billy Drane; publisher: Senser Group EMI/Hudson Bay BMI; MCA 41323.

ENGELBERT—Don't Touch That Dial (2:42); producer: Joe Diamond; writer: P. Henry; B. Singer; publisher: Silver Blue ASCAP; EMI 95933 (CBS).

FERRY COMO—No Love At All (3:14); producer: Mike Brinkler; writer: Stephen Sondheim; publisher: Revelation; Reiter ASCAP 181208.

CAROL CHASE—Regrets (3:12); producer: Robert Putnam; writer: B. Wynd; publisher: Interlong; ASCAP Casablanca KB 201.

recommended

JUDY CHEEK—Starving Again (On A New Love Affair) (3:47); producer: Thor Baldwin; writer: Thor Baldwin/Russell Stoller; publisher: Baldwin ASCAP Dream 070356 (Sat-solo).

Picks—A 10 chart form in the opinion of the review panel which for the sake of conciseness is reduced this week. One pick predicted to land in the Hot 100 between 21 and 100. Review editor Ed Harmon.

New Companies

Funcupon Music (ASCAP) formed by president Jean Robertson Firm has four cuts on Donn Thumtus' new Word LP, "Live Wire"; Address: 1303 Davianna St., Nashville 37202 (615) 327-4744.

General Music, Inc. and Petroskey Publishing, Inc. (BMI) founded by presidents Gordon Prince (General Music) and John Powers (Petroskey Publishing) The former company will function as a management, consulting and brokerage firm for Petroskey will obtain copyrights and arrange demo sessions. Address: 3007 E. Eighth Mile Road, Woodward, Mich. 48091 (313) 756-8890.

Landise Productions launched by Mark Perthal as a management and booking company. First signing a rock act Southern Wind. Address: 268 B Royal Drive, Hamtramck, Va. 22801 (703) 343-3365.

Mother Music, Inc. a firm specializing in management, publishing and production formed by Broadway producer Jon Cutler and associate Robin Conant, who is a producer of the first Atlanta International Pop Festival. Address: 1501 Broadway, New York 10036 (212) 40-2200.

Continued from page 3

While four singles from "Xanadu" have hit the top 20, the others have thus far cracked the Hot 100. The latest addition to John Lee's "Looking For Love" at eighth, there's Kenny Rogers' "Love The World/Away," which peaked at number 14, Joe Walsh's "All Night Long," which hit 19, Mickey Gilley's "Stand By Me," which crested at 22, B.B. King's "Lover, You've Done To Me," which peaked at 29, and Anne Murray's "Could I Have This Dance," up nine spots to 72.

The total of charted "Urban" singles could ultimately swell to nine, Bette Midler's "Don't It Make You Wanna Dance" was issued last week, Jimmy Buffet's "Hello Tex" (2:51) and George Strait's "I'm Gonna Make You Love Me" (2:48) are due next week.



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The record that keeps going and growing, now becoming a worldwide hit. The Maxi 33 includes "I'm OK, You're OK" 10:49 Remix, 5:20 vocal, 4:30 instrumental trip. A Raul Dance Mix. \$4.98 list. MP305.

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Pink Floyd meets Poussez with an Evita groove. Is it rock? Is it disco? Who cares... it's great music. Includes "Fear Medley", the 14:19 Jelly-bean Mix done at Boris Midney's Eras Studios; "Put Me In The Deal" 6:18 Remix, "I Strip You" 8:40 Remix, and "Fear" for radio at 3:00. \$5.98 list Maxi 33. MP307

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Amy Bolton

The raps and claps of r&b meet authentic rock and roll with "Do Me A Favor" 4:11. And the flip-side of this XP/33 (Xtra Play/Xtra Performance 33, the 7" with a small hole and a big sound) contains three rockers already segued together: "Sweet Revenge" 2:34, "Talk Talk" 1:44 and "Tres Chichi" 1:57. \$2.98 list Xtra Play 33. XP308.



Ray Martinez and Friends

Ray Martinez has outdone himself. The Maxi 33 includes "Lady Of The Night/Hey Honey Come Gimme Money" 11:31, "The Natives Are Restless" 5:02 (nots never sounded better!), "I'm Free" featuring Patty Zayas 6:40, and "Lady" for radio at 4:40. Mix by Bob Viteritti. \$5.98 list Maxi 33. MP306.

Importe/12 Records Division, Sugarscoop, Inc., 600 Third Avenue, New York, NY 10016 U.S.A.
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September 19: Memorial Hall—Kansas City, Missouri
September 20: Kiel Opera House—St. Louis, Mo



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Billboard TOP LPs & TAPE

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STAR PERFORMERS Stars are awarded on the Top 100 & Tape chart based on the following upward movement: 1) Strong Increase in Sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's position ratings are maintained unless a star if the product is in a holding period. This will in some cases block out products which would normally be a star in such a case products will be awarded a star without the required upward movement noted above. **Recording Industry Association of America** Seal of Approval for sales of 1,000,000 units. (See indicated by **RIAS**) Recording Industry Association of America seal for sales of 1,000,000 units.

Midwest Bands Rely Upon Independent 45s

Continued from page 6

me to move their 45s on Pink Records," Bumstead continues. "But I don't think I have the time. It's more work than I thought it would be and it's taking too much time away from my music."

The Immune System, another local new wave act, has sold 2,000 copies of its independently produced 45s.

"An independent 45 has to be done well to succeed," says Ro Goldberg, the Immune System's sleek lead singer. "There are so many 45s around, you really have to make your product stick out. It has to grab someone's attention. It has to be slick and it has to be professional."

The Immune System formed its own corporation and publishing companies to facilitate promotion of its product.

"An independent single is one way to get your name spread around," says Greater Sun Immune System's Goldberg. "For a long time, club owners in Chicago felt there was no market for new wave music. But when these records are in the stores and selling, then the owners realized there was a market for new wave."

Like the new wave groups that are recording and producing 45s, Paul Switzer, front man for Pocketchat Paul and his Rhymed Rockets, a traditional horn-oriented r&b act, recently produced on independent 45s, for many of the same reasons that prompted new wave acts to record their own singles.

"You can play every club in the Midwest, but if someone wants to know what you sound like on record, it isn't going to be able to show them," says Switzer.

Switzer had 1,000 copies of his single pressed and mans of them were sent to record companies and radio stations. The remaining 45s were sold at clubs where Switzer was working, sometimes out of the trunk of his car.

"I've had good response to the recordings," he says. "Everything considered, it's a good idea. As a matter of fact, we're going into the studio in a few weeks and cut a couple more sides."

Robin McBride, whose VU label recently released a 10-inch 45 by Bohemia, feels that the independent single phenomenon is still on the upswing.

"As the major labels keep cutting back on their operations, we'll see more groups paying their own way into the studio," McBride says. "For many of them, especially new wave groups, the independent 45 is the first step in a long process of finding a major deal."

Was Tax, a local record outlet, probably carries the Midwest's largest stock of independently produced 45s. While Was Tax is selective about the out-of-town 45s it handles, it has a policy of carrying any independently produced 45 made by a local act, according to Jim Nash, owner of Was Tax.

"I fed it's sort of a civic duty to carry a lot of local product," says Nash. "Besides, local acts sell very well."

Was Tax carries 25 to 30 local titles in stock, with five to 50 units per title.

"We sold some 1,000 units of the Skafish single when it came out," Nash says. "We also had the original independent version of 'Rock Lobster,' the 45 by the B-52s. The song

was later remixed and put on the B-52s' debut album when they were signed by Warner Bros."

Another aspect of the independent 45 phenomenon is the effect it is having on the recording studios in this city.

"We've recorded 15 independent singles in the last year," says Steve Cumberlidge of Acme Studios. "We're released three last month. The groups were Navostra, the Dynagrooves and the Ventilators. The groups that we record are usually unique when it comes to studio work. They come in cold and we try to be as helpful as we can."

"We even make them a deal on pressing the disks," Cumberlidge adds. "Most groups want 1,000 records and we can get them what they want and what they need. The word gets around that Acme comes over backwards to help these groups and they just keep coming to us."

Cindy Rose, of Streeterie Studios, feels that the independent 45s are helping to keep many of the smaller studios afloat.

"There have been maybe 50 independent record labels here in the last year," Rose speculates. "That may not sound like much, but when you consider that each hour of studio time is worth \$50 to \$100 and the average single takes five to 15 hours to record, that adds up to quite a bit of income. Independent 45s have paid quite a few electric bills in this town."

P'Gram's Rock Department 1st For Big Label

Continued from page 10

in its first two weeks. Once we have formula down, how we will approach the releases will add to the amount of prepromotion with radio by distributing advance cassettes, putting together a program involving tip sheets, preplanning select advertising campaigns, and generally meeting with all support functions.

The key here is to make use of every available resource, including clubs, concerts, word-of-mouth, marketing and other such tools to maximize impact. The essence will be to go beyond Top 40. Look at acts like Rush, which approach platinum status without the benefit of an AM hit.

"For the first time artists and record companies will hear about AOR crossovers, and experience Top 40 radio asking how a record is doing on AOR charts. We will force radio to deal with rock music by keeping our acts so visible that it becomes attractive for them to reconsider their positions," he concludes.

Some rock'n'roll doings on television:

The Pop Network, a "make-over" cable network in production with "The Pop Show," a half-hour program devoted to the specialized audience not reached by the major networks or cable tv systems. Organized by Clifford Fenneland, the new network will be made available to cable systems throughout the country in September.

Pop TV, a new cable network premiering with "The Pop Show," a half-hour program devoted to the specialized audience not reached by the major networks or cable tv systems. Organized by Clifford Fenneland, the new network will be made available to cable systems throughout the country in September.

Bob Welch will host "Holly-

General News

Lifelines

Births

Girl, Morgan Ann, to Diane and Ken Callait Aug. 26. Father is recording engineer/producer for Fleetwood Mac.

Girl, Lindsay Elin, to Katie and David Gillon in Nashville Aug. 26. Father is a singer-songwriter; mother is executive secretary to MCA's Nashville president Jim Ferguson.

Girl, Rita Ann, to Candise and Roman Marcinkiewicz Aug. 11 in Miami. Father is Northeast promotion manager for MCA Records in Boston.

Boy, D'Arcy, to Patricia and David Farrell in Toronto Sept. 3. Father is Billboard's Canadian correspondent.

Marriages

Karen Carpenter, singer, to Thomas Morris, real estate developer, in Beverly Hills Aug. 31. They now are honeymooning in Mexico and Boca Raton.

Howard Gorblis, salesman for CBS Records, to Randi Rose in Los Angeles Sept. 7.

Deaths

Jimmy Forrest, 60, composer of "Night Train" and for many years a celebrated jazz tenor sax soloist, in Grand Rapids Aug. 26.

Stan Worth, 48, pianist, singer and composer who was long a member of the American Federation of Musicians Local 47, Sept. 1 near Ojai, Calif. He was flying with a Navy pilot in a World War II plane when it stalled and crashed. He is survived by his widow, Anita, and two daughters, Giovanna and Nicolette.

Frank Holland, 62, Aug. 30 in Boston. He was a distribution executive who joined Decca Records in 1947 as a salesman. In 1955, he worked with Mutual Distributing until it was sold to Transonic in 1968. Later he worked in Los Angeles and Hartford, Conn. He left the industry in 1973. Survivors include his widow, Ruth; a sister, a son and five grandchildren.

Theodore Kappnick, Sr., 75, chairman of the board of Raymark Records & Co., Aug. 24 in Abington, Pa. The firm was the nation's largest distributor of RCA Victor records until it dropped the line several years ago. He is survived by his widow, Ruth; a sister, a son and five grandchildren.

F. Ginger Shurkay, 62, leader of the Sharkey Brothers Orchestra, Aug. 20 in Allentown, Pa. A saxophonist, he led the band for many years and is survived by his mother, his widow, two daughters, a step-daughter, a sister and two brothers.

wood Heartbeat," a new half-hour syndicated show now being sold to commercial stations around the country. It will feature live musical performances, film clips and visits to Hollywood nightspots. It premieres Sept. 15.

• "America's Top 40," hosted by Casey Kasem, has been renewed for 26 weeks beginning Nov. 3. It is seen on 90 stations, reaching 75% of U.S. households.

• Bob Welch will host "Holly-

Closeup

LAWLER & COBB—Men From Nowhere, Asylum 62729. Produced by Mike Lawler, Johnny Cobb.

Take 30 keyboard instruments, mix in a pair of ambitiously creative artists, with total production freedom, add a tiny supporting cast of backroom musicians and douse with liberal splashes of rock'n'roll, r&b and soul.

The result? "Men From Nowhere," an aptly-titled eclectic album written, produced and performed by Mike Lawler and Johnny Cobb, two young Nashville-based talents.

Cobb's roots run deep in Memphis mainstream blues and rock-style r&b; nine years of his career were spent singing, playing bass and keyboards for Ronnie Milsap (who is himself no slouch when it comes to churning out r&b and soul). Lawler, another rock and soul renegade, cut his musical teeth playing keyboards behind James Brown.

"Men From Nowhere" is a technically-crafted concept LP that manages to sidestep preening self-indulgence and cops a certain amount of commerciality with no loss of technicality.

Sharing the limelight on this project is a vast and dazzling array of assorted keyboards—several of which were actually prototypes when first utilized by Lawler in the studio. The Korg Poly-S was used to create all the string fills; an Omnis II did the same for the LP's brass and horn parts; a Korg Polysix and a Roland Juno-106 simulated instruments were also used, with the result that electronic components fashion the full spectrum of orchestration needed to fill every groove of this album.

Only drums, percussion, a few isolated guitar leads and some background vocalists add to the tapestry. Cobb's outstanding solo performances and Lawler's fine keyboard work. Once simple rhythm tracks were laid down, Lawler and Cobb spent hours in the studio laying overdrub over overdub, meshing electric harmonies, filling every available space track with musicality.

"Love At First Sight," which kicks off the album and sets the pace, is a high-spirited rocker that begins with a deceptively fragile intro, then immediately launches into its pulsing r&b grooving, lashed by Cobb's singing and a powerful back up chorus.

"Saved By Love," with its sweet, wood-paneled synthetics, "Bass Boogie" and "Ready Or Not"—the LP's first single—sparkle with hot electronic fireworks melted into something bluesy-rock patterns. "Randy Or Not" gets extra salting from the combined background harmonies of Sherry Cobb, Thomas Cain and Orrisa Lee, and its arrangement brings out the best of Robin Knight's year-endier class.

"What You Don't Know (Won't Hurt You)" is a lilting number dressed out in smart rockin' reggae clothes. JJ Cale drops by to add his inimitable guitar breaks throughout, assisted by Fred Newell on rhythm guitar and Mark Morris on percussion.

"Living Under The Gun," contains no fewer than 120 separate instrumental and vocal tracks, a measurement of the sheer recording and extracting electronics that Lawler and Cobb experimented with to complete "Men From Nowhere."

"Get Off On You" flies on rapid-flowing percussion knt with something best described as evidence of Moog musicality funded to Eastern/



Lawler & Cobb: Electronic euphoria with rock 'n' roll hijinks

Oriental harmonies. And "My Love Will Find You" soars into spaced-out far-flung fantasy orbits sliced by Cobb's searing vocal dynamics.

All nine of the cuts on this LP are headlong dashes into a realm where keyboards simulate every form of instrument with astonishing facility, where rock, r&b and soul are interwoven with uncanny ease and where the expected ends up being the unexpected.

KIP KIRBY

Nugent Discusses Importance Of Live Appearances

Continued from page 3

growth of cable hasn't replaced live local TV. Nugent said he, too, was involved in a cable project, but that video will never replace the excitement of a live concert.

Stien in his speech, pointed out that the music business is entertainment, something that is important in New York where tourists at \$4 billion a year, is now the biggest industry.

Stein said the New York Music Task Force and the proliferation of new clubs is an indication of the growth of music in the city. He promised to do all he can to help music, noting that there is no amusement tax in New York City.

As for the entertainment complex that he helped to establish five years, Stein said he hopes a hotel would be a part of it, making it that much more easier for musicians to do their work.

"You know there is a recession going on because you can't see as many satin jackets," remarked one Forum participant, reflecting on its business atmosphere.

There are four sessions on how to break new artists through media other than radio, on facility costs and the politics of live shows, on how to achieve that big sellout, and how participants in the talent game: the artists, managers, agents, etc., can work to help, and not harm each other. There are also one-on-one sessions and nine concurrent sessions where participants could speak freely to each other, and create future business contacts (detailed coverage and photos of the panels will appear in a forthcoming issue).

"Living Under The Gun," contains no fewer than 120 separate instrumental and vocal tracks, a measurement of the sheer recording and extracting electronics that Lawler and Cobb experimented with to complete "Men From Nowhere."

"Get Off On You" flies on rapid-flowing percussion knt with something best described as evidence of Moog musicality funded to Eastern/

Gaffagher was the host at the night's awards banquet.

This Week										Last Week										
This Week		Weeks on Chart		Name of Chart		Star Performance		A.D./R.D.		B-TRACK		Cassette		This Week		Last Week		Name of Chart		
Rank	Artist	Label	Weeks	Album	Single	Label	Artist	Title	Label	Label	Label	Cassette	Label	Artist	Title	Label	Label	Label	Label	
1	MELISSA MANCHESTER	Capitol	1	From Melinda...Return to Me	Melinda	Capitol	ALI THOMPSON	It's Not Right	A.D. 100	7.98	7.98	7.98	ABST 1	BOB SEGER & THE SILVER BULLET BAND	Boyz II Men	ABST	7.98	7.98	7.98	
2	LOU REED	Reprise	1	Live at the Met	Live at the Met	Reprise	TED BUGENT	Rockin' Around the Rhythm	7.98	7.98	7.98	7.98	169	BOB SEGER & THE SILVER BULLET BAND	Stranger in Town	Capitol	7.98	7.98	7.98	
3	DAVID BOWIE	Mercury	1	Ziggy Stardust	Ziggy Stardust	Mercury	ALI O'MEGA	Spreading Love	7.98	7.98	7.98	7.98	170	BOB SEGER & THE SILVER BULLET BAND	Stranger in Town	Capitol	7.98	7.98	7.98	
4	PAUL NELSON	Capitol	1	Family Life	Family Life	Capitol	1	CLEAP TRICK	Family Life	7.98	7.98	7.98	7.98	171	BOB SEGER & THE SILVER BULLET BAND	The Locomotive	Mercury	7.98	7.98	7.98
5	LYNYRD SKYLINER BAND	Mercury	1	Skynyrd's Family Life	Skynyrd's Family Life	Mercury	FRAN SINATRA	Trilogy: Past, Present and Future	7.98	7.98	7.98	7.98	172	BOB SEGER & THE SILVER BULLET BAND	Joey	Mercury	7.98	7.98	7.98	
6	CAROLE KING	Mercury	1	Music Center of Goffin & King	Music Center of Goffin & King	Mercury	LARRY CARRON	Strokes Twice	7.98	7.98	7.98	7.98	173	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
7	NAYLOR JENNINGS	Mercury	1	Greatest Hits	Greatest Hits	Mercury	THE ENGLISH BEARD	I Had It Just Right	7.98	7.98	7.98	7.98	174	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
8	ORIGINAL CAST	Mercury	1	Eva	Eva	Mercury	JOH VANGELIS	Twice As Sweet	7.98	7.98	7.98	7.98	175	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
9	PIRE PIRANHA LEAGUE	Mercury	1	Front Line	Front Line	Mercury	JOE BOYD	Up	7.98	7.98	7.98	7.98	176	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
10	JETHRO TULL	Mercury	1	Stratafor The Night	Stratafor The Night	Mercury	THE STARLED BROTHERS	I Can't Just Stop	7.98	7.98	7.98	7.98	177	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
11	FATTACHE	Mercury	1	Stratafor The Night	Stratafor The Night	Mercury	THE SPINNERS	Twice As Sweet	7.98	7.98	7.98	7.98	178	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
12	LUPPINS INC.	Mercury	1	McLuhan	McLuhan	Mercury	MICKEY GALEY	That's What Matters	7.98	7.98	7.98	7.98	179	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
13	DEF LEPPARD	Mercury	1	Def Leppard	Def Leppard	Mercury	VARIOUS BARMARINE	The Adventures Of Luke Skywalker	7.98	7.98	7.98	7.98	180	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
14	NATALIE COLE	Mercury	1	Unbreakable	Unbreakable	Mercury	THE STARLED BROTHERS	10th Anniversary	7.98	7.98	7.98	7.98	181	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
15	CHAKA KHAN	Mercury	1	Roughly	Roughly	Mercury	RAMSEY LEWIS	Routes	7.98	7.98	7.98	7.98	182	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
16	BARRY WHITE	Mercury	1	Barry White's Street Music	Barry White's Street Music	Mercury	GROVER WASHINGTON JR.	It's Still Magic	7.98	7.98	7.98	7.98	183	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
17	TOM EWING	Mercury	1	Are Here	Are Here	Mercury	PINK FLOYD	Dark Side Of The Moon	7.98	7.98	7.98	7.98	184	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
18	LYNNIE SKYRIO	Mercury	1	Move To The Road	Move To The Road	Mercury	THE MEWSERS	Party Of One	7.98	7.98	7.98	7.98	185	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
19	SOUNDTRACK	Mercury	1	White Stripes II	White Stripes II	Mercury	CHARLES MANN	Quilted 100	7.98	7.98	7.98	7.98	186	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
20	ROCKY BURNETTE	Mercury	1	Rocky Burnette And Red	Rocky Burnette And Red	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	187	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
21	BEVY ROGERS	Mercury	1	Bevy Rogers	Bevy Rogers	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	188	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
22	EAGLES	Mercury	1	The Long Run	The Long Run	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	189	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
23	PLEASURE	Mercury	1	Special Things	Special Things	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	190	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
24	GRATEFUL DEAD	Mercury	1	Go In Heaven	Go In Heaven	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	191	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
25	WHITE PINE	Mercury	1	British Steel	British Steel	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	192	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
26	JOHNNY GUITAR WATSON	Mercury	1	Johnny Guitar Watson	Johnny Guitar Watson	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	193	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
27	GENE CHANDLER	Mercury	1	20th Century 1981 (RCA)	20th Century 1981 (RCA)	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	194	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
28	ONE WAY FEATURING AL HEDSON	Mercury	1	One Way Featuring Al Hedson	One Way Featuring Al Hedson	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	195	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
29	TIME & TIDES	Mercury	1	Time & Tides	Time & Tides	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	196	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
30	SQUEEZE	Mercury	1	Upfront	Upfront	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	197	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
31	THE VAPES	Mercury	1	New City	New City	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	198	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
32	BLONDIE	Mercury	1	East West	East West	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	199	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
33	THE STARLED BROTHERS	Mercury	1	Starled	Starled	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	200	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
34	ALI THOMPSON	Mercury	1	Ali Thompson	Ali Thompson	Mercury	JAMES BROWN	Get On The One	7.98	7.98	7.98	7.98	201	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
35	ROBBY DYLAN	Mercury	1	Rob Dylan	Rob Dylan	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	202	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
36	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	203	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
37	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	204	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
38	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	205	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
39	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	206	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
40	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	207	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
41	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	208	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
42	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	209	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
43	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	210	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
44	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	211	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
45	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	212	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
46	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	213	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
47	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	214	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
48	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	215	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
49	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	216	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
50	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	217	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
51	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	218	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
52	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	219	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
53	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	220	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
54	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	221	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
55	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	222	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
56	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	223	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
57	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	224	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
58	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	225	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
59	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	226	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
60	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	227	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
61	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	228	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
62	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	229	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mercury	7.98	7.98	7.98	
63	CHARLES MANN	Mercury	1	Charles Mann	Charles Mann	Mercury	CHARLES MANN	Love 100	7.98	7.98	7.98	7.98	230	BOB SEGER & THE SILVER BULLET BAND	Love Me Tender	Mer				

TOP LPs & TAPE

AZ JUSTRIFY ARTISTS

Inside Track



URBAN ELTON—Elton John, decked out in chic cowboy attire, performs at the Palomino Club in North Hollywood during a recent party MCA sponsored honoring the 10th anniversary of Elton's American debut.

Neil Bogart To Keynote Billboard Gospel Parley

Continued from page 1

Chicago; Vic Ferro, president of Rainbow Promotions; Chris Christian, a top independent producer/artist and Joe English, artist on Refugee Records and formerly drummer in Paul McCartney & Wings.

The eight panels which have been set by Bill Moran, forum director, include seminars on pop labels moving into the gospel field, secular television and radio formats embracing gospel music and pop advertising, merchandising and marketing concerns handling gospel product.

Other panels will focus on similarities and differences in producing pop and gospel records, the potential of the gospel copyright and ways

of building a gospel act into international prominence.

Set to chair the various panels are attorney Al Schlesinger, manager of Gil Scott-Heron; Jim Morrison, president of MCA's Nashville division; Frances Preston, vice president of BMI; Lou Fugelman, president of Music Plus; Pierre Cossette, president of his own television production company; David Benware, president of his own broadcast consultant firm, and Moran.

Registration is \$335, regular rate, and \$225 for students, panelists and spouses. Registration at the door will be \$25 higher.

More information can be obtained from Salpy Tchakalian, Billboard's conference director, in the magazine's L.A. office.

DIGITAL FIRMS

Soundstream May Merge With DRC

Continued from page 1

advanced editing system for digital audio.

Digital Recording Corp., founded in 1979, has an exclusive license to the "Battelle" technology for high density digital information storage, which uses a laser beam and photo sensitive storage medium. The company has been involved in videodisk development.

Development of a high density storage system for small and medium size personal computers using the Battelle technology is also planned by DRC Soundstream.

A \$5 million stock offering, tendered to support the new venture, is being underwritten by Sherwood Securities Corp., Jersey City, N.J.

Sources at Soundstream say the venture will provide a needed capital infusion in addition to a link-up with the required technology for commercial videodisk applications.

The conservative move is one Stockham is known to have sought for several years, sources indicate.

The newly proposed venture will continue to provide digital recording services to record labels through Stockham's Las Lake City-based Soundstream organization.

Headline DRC Soundstream represents will be Stockham, serving as president, and James T. Russell, Battelle system inventor, as vice president.

According to the DRC-Soundstream prospectus, \$405,000 of proceeds will go toward the new firm's acquisition of Soundstream, including payment of Soundstream debtors. The prospectus also earmarks \$750,000 for the digital record service arm of Soundstream, with part of the sum going for con-

struction of two additional editing facilities.

The \$5 million offering is expected to permit production of limited quantities of stereo digital audio players within two years. It points out, however, that large scale manufacture of the units may require arrangements with larger outside companies.

The "key" to the company's program according to the prospectus, is the development of the digital software and the hardware for its mass manufacturer.

DRC Soundstream says video disk development work is being dropped due to "prevalent uncertainty in the marketplace with respect to similar video products and the anticipated high cost of mass manufacture."

The DRC Soundstream technology is claimed to permit 40 minutes of high quality stereo audio to be contained on a twelve-inch square area, or less than the size of a three by five card.

Distribs Set By Reflection Records

NEW YORK Reflection Records announces its distribution into Maine, New York, Progress Records throughout the Midwest, Schwartz Bros. in Washington and Philadelphia.

In the South and West distributions are Associated California Record Distributors, Pacific Record Distributors, Bih, Stan's Tara and Tone. Current releases are Jerree Palmer's "Love Child," Ronnie Gee's "Capitivity" and new wave group T Rolt and Another Pretty Face, "Face Facts."

Bob Fead out for two weeks visiting prospective independent label distributors for his forthcoming Alfa Records. While there he is bringing money out front, not canvassing the field to find the best deal, all go all-out in promoting product. Label is reportedly bankrolled by Alfa of Japan, which coincidentally is A&M licensee for that country. When A&M parted with Alfa (Billboard, Oct. 28, 1978), a provision called for A&M to reciprocally release Alfa product here. Best example recently has been the *Yellow Magic Orchestra*, issued on A&M's *Horizon*. Alfa made the charts in March. Other recent releases include *Conqueror* and *Another Life*. Scheduled for a global push are *Sheena and the Reckless*, *Yutaka Yokokura* and *Osamu Kitajima*. Alfa has a Los Angeles phone number (557-1930) and its earlier reported real estate buy is now established as being off the corner of Santa Monica and Fairfax in West Hollywood. Fead did not answer phone calls made to the Alfa office as of deadline.

A rumored label deal which involved Clive Fox, Mike Carb and Lenny Scher was broken by Japanese yen was denied by Fox and Curb. Curb, then lieutenant general manager, "was a bit too aggressive" as far as activities in the industry are concerned because of a stringent political schedule that restricts his outside business activity. Tom Bonetti, who was fulltime as Curb's general manager, is now on a consultancy basis. Curb noted. Another rumor that the Osmond Family was negotiating with Japanese labels was shelved by a company spokesman. He said that Merrill Osmond and Osmond business mentor Karl Engemann just returned from Nippon, where they concentrated on tv possibilities, as far as he knew.

Regulation is that the next addition to the Neil Bogart executive roster at *Boards* Records will be Dick Sherman, who joined Casablanca Records more than six years ago. Sherman, when contacted, would not comment. Mike Coddling, who holds the distinction of serving in the same capacity industrywide for more than 25 years, West Coast CBS record/tape manufacturing sales chief, is held in intensive care at *Shurman Oaks Community Hospital*, which was probing a possible heart attack at pre-treatment. Hospital is withholding calls until Coddling is out of intensive care. Mike Colestock informed. Track that the 1.5 million units of custom-made Zody's in its most recent sale (Billboard, Sept. 2, 1980) came from American Music. At pre-treatment, Larry Hagman, the evil "J.R." of "Dallas'" tv notoriety, was in the throes of negotiating a recording deal through Charlie Fach, the former Phonogram-Mercury exec turned Nashville manipulator. Hagman is a veteran singer. His mother is Mary Martin.

Jack Meader, long Pickwick branch manager in Atlanta, will be out for a couple of weeks, as doctors watch his progress with an yet undiagnosed infection. The important 300-plus executives meeting held by CBS recently in the need for a new president was a success. The giant emphasized the need to break more new acts at the Florida conference. Reluctance on the part of vendors to cut off accounts who are overextended spelled from the poor return they are getting from firms which have tried the Chapter 11 bankruptcy reorganization methodology. A chapter of the

CBS Seeks 2nd Supreme Court Ruling On TV's Music Licensing

Continued from page 1

The case centers on CBS performance royalty payments which were frozen in 1969, when the legal battle began, at a level considered to be an interim rate pending resolution of the dispute. CBS versus ASCAP at all has become a closely watched litigation because industry observers have feared that rejection of the blanket license in the case of network television could threaten the entire established structure of music performance licensing.

Network performance royalty payments to ASCAP are \$14.32 million a year in 1970. In March 1978, CBS stopped paying any royalty to ASCAP unless a local license was in effect illegal unless a per use license was also made available. That ruling was subsequently overturned by the Supreme Court in returning the case to the lower court.

Recently, CBS quietly resumed

payments to ASCAP, handing over close to \$9 million in royalties plus interest as interim license fee for the use of ASCAP's music for March 1978 through February 1980. According to ASCAP, CBS has been making monthly payments since February but a retroactive rate adjustment must still be worked out once the court case reaches resolution.

BMI has been receiving regular payments from CBS all along at a frozen rate of \$1.7 million annually until a temporary adjustment in January 1979, granted BMI an additional \$900,000 per year. BMI will also seek retroactive rate adjustments in the future. The Supreme Court's opinion comes down on the organizations' plan to seek compensation for factors such as inflation and interest charges.

Industry insiders believe that CBS has little hope of persuading the Supreme Court to hear the case for a second time. "The Supreme Court hears maybe 50 out of thousands of

Wallich's Music City bankruptcy file showed creditors eventually got \$275,000. When the Los Angeles retail chain filed in March 1979, it had \$6 million in assets and \$6 million in debts. The bankruptcy proceedings of Biggs Merchandising shows dual bank accounts of approximately \$300,000 in mid-June, the last such statement in the file. The local independent distributorship listed its liabilities at approximately \$4.5 million. It appears that optimistic expectations from the sale of assets of Odyssey Records and Tapes, currently in bankruptcy litigation in the Bay area, will come in under \$1 million when that estate is finally adjudicated. The liabilities were originally listed at around \$11 million-plus.

At its two meetings, WEA executives made the following announcements: new branch, New York; branch manager, Paul Stucke; Philadelphia branch manager, Fred Katz; Cleveland, Bill Perriso; San Francisco, buyer, Lannie Pleasant; Atlanta, special projects coordinator, Jack Kutz; Atlanta, operations manager/controller, Jerry Smith; Atlanta, marketing coordinator, Paul DeGennaro; New York, r&b field merchandiser, Rufus Greene; Philadelphia, field merchandiser, Charlie Cates; Cleveland; singles specialist, Blanche Young; Cleveland; media specialist, Rosemary Pierie; Philadelphia; and credit manager, Al Westphal, New York.

A quill made of autographed satin squares which carry the personal signatures of more than 60 major acts is being raffled off behind the *Mystique* Drapery Assoc. booth. The *Mystique* Music Plus stores throughout Southern California, Raffle tickets, available at each store chain, are \$1 each. The grand prize, a *Rolling Bath* Jodi Howard of Thousand Oaks, is appraised at \$5,000. The pillow that goes with the bed cover are autographed by Linda and Paul McCartney, Ron Wood and Bob Dylan Harry... Steve Becker, who helped launch Arista's jazz lines six years ago, is reported leaving for an independent career. Becker figured in Arista's acquisition of Savoy, GRT, Novus and Freedom imprints as label's director of research and jazz a.d.

Two major one-stops in the New York area, Record Shack and Double B Records & Tapes, are holding meetings with vendors over credit matters. Thursday (4) Record Shack cancelled a meeting it had slated for Friday (5) in favor of individual face-to-face talks with creditors.... The recent decision by fugitive *Abbie Hoffman* to surrender himself to authorities unexpectedly increased play on the *Sweet's* current 45, "66 Man," programmed by many radio stations in conjunction with the latest on the *"Chicago Seven."*

Capitol's Pat Purcell, away from her Hollywood Tower desk for the first time in nine years, is recovering from major surgery at St. Joseph Hospital in friend Burden. She says she'll be back in the Tower by mid-October.

Southern California music industry graduates of New York's DeWitt Clinton High School are meeting Sunday (14) to form a local chapter of the school's alumni association. The gathering is set for 1-5 p.m. at the home of Mort Kron in La Canada, outside L.A. Information about the meeting can be obtained from Mort or Kron at 213 790-3215 or Lewis Aaronson, 213 645-8670.

cases presented," says Ted Chapman, BMI general counsel, "the fact that they've already heard this case makes the percentages even more unlikely."

Even if the Supreme Court did agree to hear the case, Chapman points out, that decision would result in the high court sending the case back down to appeals court or even to the district court level.

Whatever happens, Chapman predicts, that final resolution of the case will be a long time coming. If CBS loses this one, the performance rights organizations could still be faced as re-argue for retroactive rate adjustments in district court unless CBS agrees to sit down and negotiate.

CBS officials would make no comment on their pending petition to the Supreme Court. ASCAP plans to submit a brief in opposition to CBS' petition within 30 days of CBS' filing.

Donna Summer



The Single.

GET #97844

The Album.

LGP8 2000

Soon To Be Released.

The Wanderer

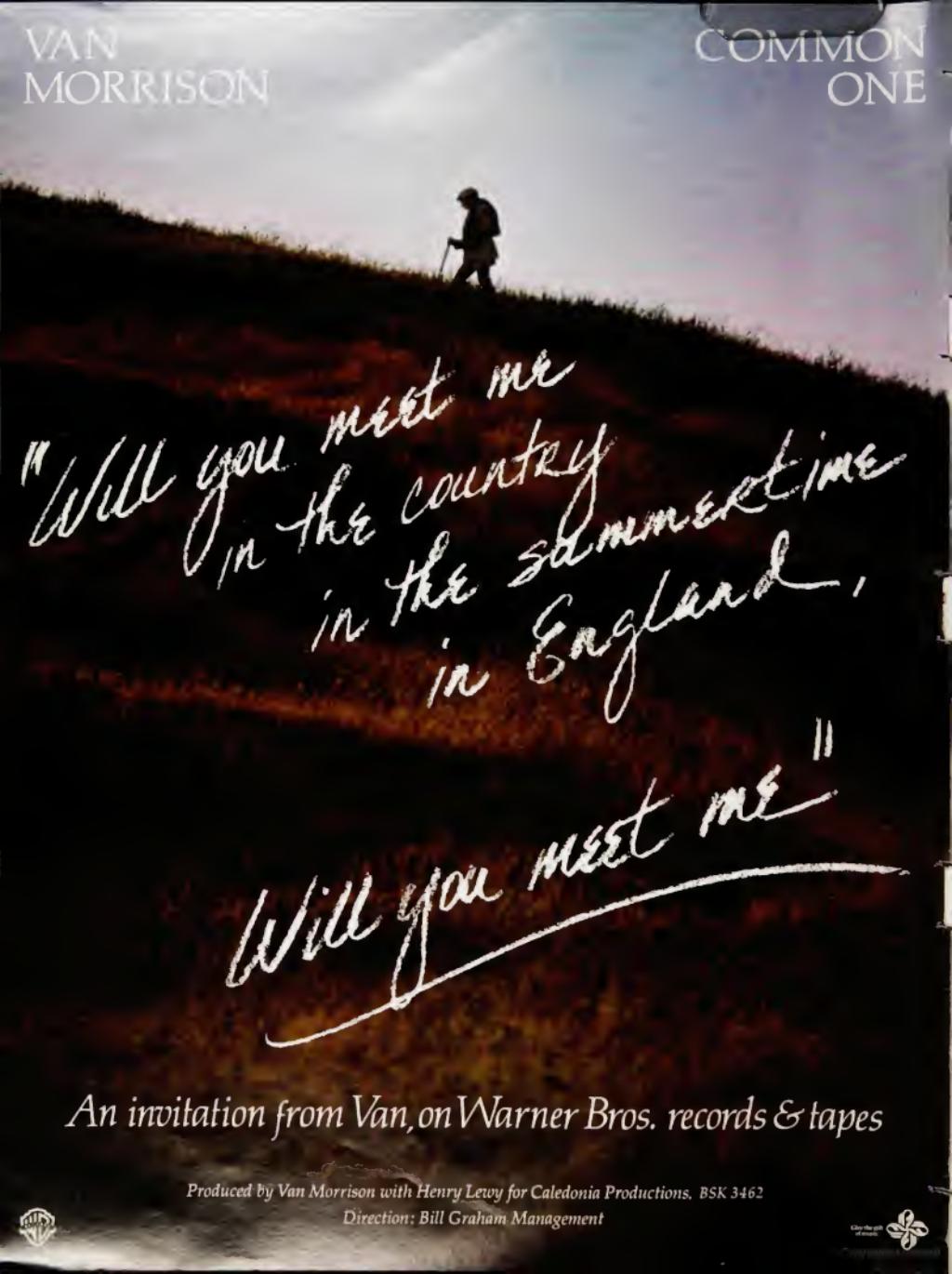
Produced by Giorgio Moroder and Pere Bellotte

Manufactured exclusively by Warner Bros. Records Inc.

Summer, Inc.

VAN
MORRISON

COMMON
ONE



"Will you meet me
in the country
in the summertime
in England."

"Will you meet me"

An invitation from Van, on Warner Bros. records & tapes

Produced by Van Morrison with Henry Lewy for Caledonia Productions. BSK 3462

Direction: Bill Graham Management

